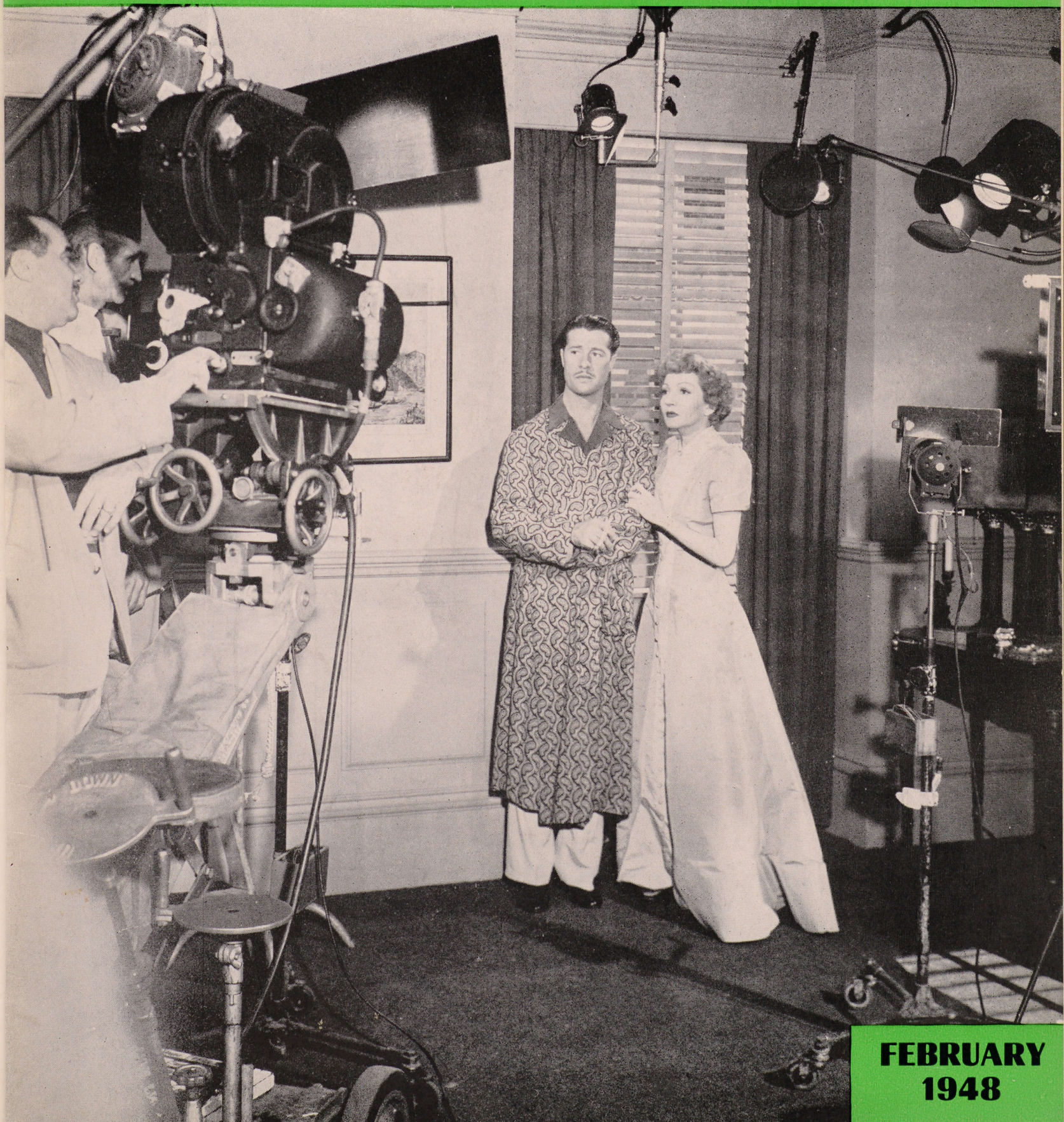


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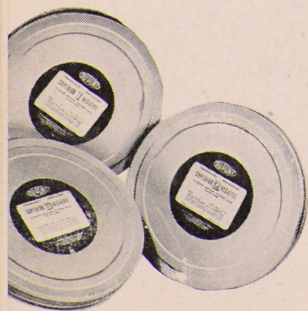
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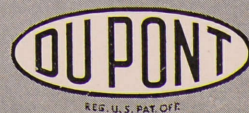
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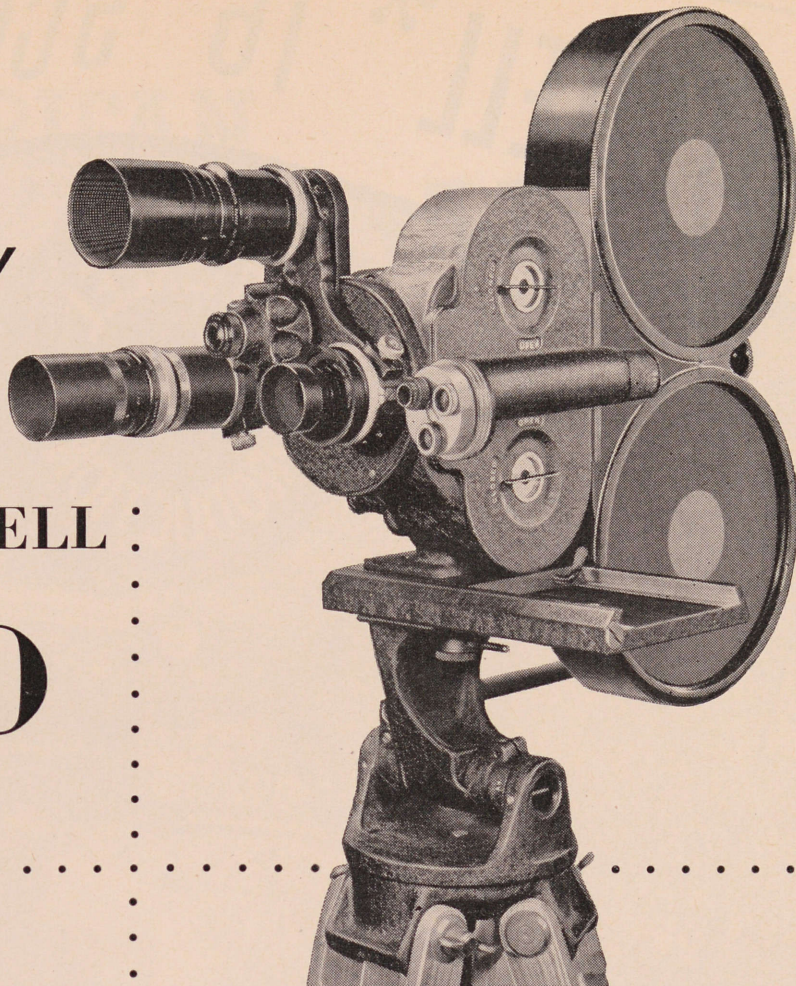
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AMERICAN INEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 29

FEBRUARY, 1948

NO. 2

CONTENTS

Photographic Highlights of 1947.....	by GLENN E. MATTHEWS	43	✓
"Sleep My Love"—Cinematic Psycho-Thriller.....	by HERB A. LIGHTMAN	46	✓
Motion Picture Art Direction for Exterior Productions.....		48	✓
Society of Motion Picture Engineers Spring Convention in Hollywood, May 17-21.....		50	✓
Some Considerations Toward Set Lighting Economies.....	by PETER MOLE, A.S.C.	52	✓
News Services Launching 16 MM Television Newsreels.....		53	✓
Among the Movie Clubs.....		56	
Cinema Workshop (Conclusion) (20. Distributing Your Film).....	by CHARLES LORING	58	✓
Twenty-Five Years Ago With A.S.C. Members.....		61	✓
Current Assignments of A.S.C. Members.....		68	✓
New Books of Interest.....		69	

ON THE FRONT COVER—Director of Photography Joseph Valentine, A.S.C., (extreme left behind camera) lines up a shot of Don Ameche and Claudette Colbert for the Mary Pickford-Triangle production of "Sleep My Love." See article on page 46. Still by Milton Gold.

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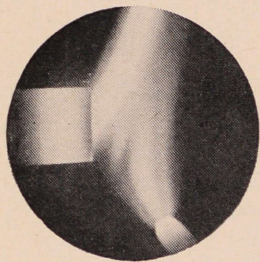
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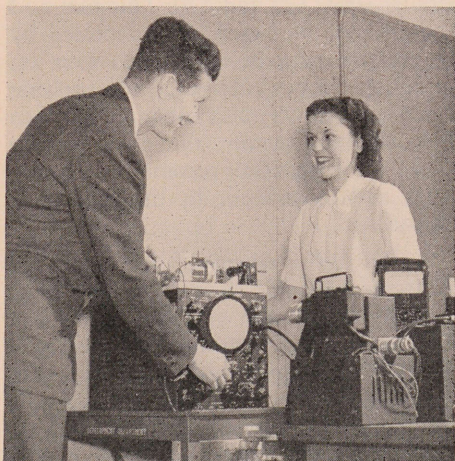


PHOTOGRAPHY has come of age. Within the past few years it has grown up until today it is doing a man's work,—in fact many men's work. Although it still provides joy and relaxation to many millions throughout the world, its major service today is that of a useful tool to record, measure, and study the business of the world. New cameras, improved films, better methods of processing, copying, storing, and examining photorecords were announced during the year.

A new era in communication promised to be opened up by devices using photography in various ways in connection with the facsimile transmission of text matter and photographs. One system known as Ultrafax handled each transmitted page separately as a single frame of a television image. At the receiving end, the images are photographed and can be developed rapidly and enlarged onto a band of paper, which in turn can be developed quickly. This method was designed and built by the Radio Corporation of America and was reported to be capable of transmitting one million words a minute. Only one-fifth as many words are included in the average city newspaper which takes several hours to prepare and print.

It is obvious from this development and others that a need exists for equipment which will permit rapid processing of photorecords. In one type of machine designed to meet this need, records of 16-mm film could be processed completely in 35 seconds. Very small volumes of hot solutions (about 125°F.) are used and the film passes under the open base of tiny glass tanks into which the solution flows continuously. Motion pictures taken during an airplane flight from Philadelphia to Atlantic City and return were processed enroute by this equipment and televised within a few minutes after the plane landed. This equipment was constructed by the Kodak Research Laboratories.

Another device for rapid processing was incorporated in a camera which pho-



Photographic "Memory" camera for use with electronic calculator.
Photo: Eastman Kodak.

Photographic Highlights Of 1947

By **GLENN E. MATTHEWS**

(Technical Editor, Kodak Research Laboratories, Rochester, New York)

(From the 1948 Colliers National Year Book, P. F. Collier and Son Corp., New York)

tographs electric power surges up to 3,000,000 volts as they appear on an oscillograph screen. Within 30 seconds the images are developed and a 10-times enlargement is projected on a ground glass screen mounted on the camera. It was possible with this device, which was built by General Electric Company, to check performance while the apparatus was being tested.

In connection with many types of equipment using cathode ray tubes, photography provides the best means of making a permanent record of the transient images on the tube. In November, a special "memory" camera was announced for photographing the rapidly changing pattern on the tube of an electronic calculating machine (Fig. 1). The rectangular spot pattern, representing numbers as high as 12 digits, was recorded on 35-mm film; about 3 million digits to each 100-feet of film. After rapid processing, the film is projected onto photoelectric tubes for further use by the calculator or it may be projected for direct examination (N. Y. Times 97: Sect. 4, p. 9, November 9, 1947).

Up-to-the-minute weather reports over the Pacific were provided the U. S. Navy by means of a radio-photo network which used facsimile machines made by the Times Facsimile Corporation. News photos were sent daily by the Byrd Antarctic Expedition to Washington, a distance of over 10,000 miles, a new record for transmission without relays.

The most comprehensive aerial mapping survey ever undertaken in the Antarctic was completed during the year. Approximately 1,805,000 square miles representing the entire coastline of Antarctica was photographed. Of this total area, about 100,000 square miles of unknown territory, was mapped in November in less than 30 hours with two planes by the Ronne Antarctic Expedition, led by Commander F. Ronne, USNR. The major part of the survey was made in January and February by the U. S. Navy expedition led by Admiral R. E. Byrd, USN-Ret. The

expedition was known officially as Operation Highjump. Both ordinary and color photographs were made and approximately 70,000 aerial photographs, 7,000 ground photographs, and 300,000 feet of motion picture film were exposed (Fig. 2). With the aid of the aerial pictures, permanent records were made of a great many new mountains, glaciers, and two "oases" of unfrozen lakes containing growing plant life (U. S. Camera 10: 18, July 1947; also Nat. Geog. Mag. 92: 429, October 1947).

On May 20, 1947, many valuable photo-records were made of the total eclipse of the sun at Bocaiuva, Brazil by members of an expedition sponsored by the U. S. Army Air Forces and the National Geographic Society. (Nat. Geog. Mag. 92: 285, September 1947).

Two mountain climbing expeditions were documented with photography in 1947. The first one known as Operation White Tower had as its objective the summit of Mt. McKinley, 20,270 feet, highest peak in the North American continent. This expedition was sponsored jointly by the New England Museum of Natural History and the RKO-Radio Pictures. It was a very carefully planned scientific exploration, fully documented by still and motion picture photography in black-in-white and in color (Fig. 3). The



Motion picture camera in use at Little America, Operation Highjump.

Photo: Official U. S. Navy.

summit was reached on June 7 by several members of the party including the leader of the climb, Bradford Washburn, and his wife Barbara, the latter being the first woman ever to have completed the ascent. Supplies were flown in during certain phases of the climb by the U. S. Army Air Force. The other expedition took place between June and October in the Gangotri Massif, a cluster of peaks in the



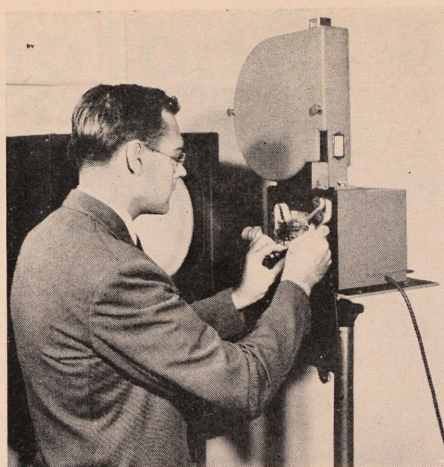
Electrically driven motion picture camera records climb up Mt. McKinley (20,270 feet).

Photo: New England Museum of Natural History and RKO.

Himalayan chain 210 miles northeast of New Delhi, India. Six peaks never before explored were climbed by a small expedition of four men and one woman including its leader Andre Roch, the Swiss ski champion. In the group of peaks climbed by the party were Kedarnath (20,820 feet), White Dome (20,946 feet) and Satopanth (21,225 feet). The mapping survey was under the direction of the Swiss Foundation for Alpine Research (Life 23: 145, December 15, 1947).

Television. About 122,000 television receivers were estimated to be in use in the United States by the end of the year. An increasing use of motion pictures for television programs was predicted as it was realized that many sections of the country for many years would not have available inter-city connections because of the great cost of installing coaxial cable or radio-relay stations. Two events of world-wide interest that were recorded on film and televised from the film were the total eclipse of the sun at Bocaiuva, Brazil on May 20, and the wedding of Princess Elizabeth and Prince Philip on November 20 in London. Both films were flown to New York; the eclipse picture was televised 60 hours after the event and the wedding within 29 hours.

Another rapidly expanding use of film was for direct photography of the tele-



TV recording camera for photography of television monitor tube.

Photo: Eastman Kodak.

vised image from a kinescope while the television show was in production for the air. Records of this type would be useful not only for television programs but also for public relations, advertising, and for legal purposes. For such records rapid processing machines would frequently be needed so that the film could be projected or televised (Communications 27: 7, September 1947; also Radio News 38: 39, November 1947). At the October meeting of the Society of Motion Picture Engineers in New York a camera using 16-mm film was described which had been designed for the photography of television images (Fig. 4).

Research programs on large screen theatre television were announced by Warner Brothers Pictures, Inc., and Twentieth Century-Fox Films Corporation; both companies will work closely with the Radio Corporation of America.

Military Research Aided by Photography. Photographic studies were continued by the Army and the Navy on the performance of rockets and guided missiles. On December 27, 1946, the first night flight of a V-2 rocket at the Proving Ground, White Sands, New Mexico, was photographed with special meteor cameras by Dr. F. L. Whipple of the Harvard College Observatory. The cameras were equipped with shutters rotating at 1,800 r.p.m. and with lenses of $f/2.5$ aperture and 3-inch focal length. The pictures show clearly the luminous trail of the jets and the burn-out at 27 miles above the earth. (Sky and Telescope 6: 9, April 1947). Cameras and other equipment installed in a V-2 type rocket on March 7 made satisfactory records at various distances up to 100-miles above the Proving Ground at White Sands, New Mexico. One infrared photograph taken at 100 miles showed about 200,000 square miles of the United States and Mexico. To avoid loss of the cameras and records, they were ejected from the head of the rocket shortly be-

fore its descent and dropped by parachute. Several types of special cameras and equipment were used also to record the rocket flights from the ground. The successful launching of a V-2 type rocket from the flight deck of the aircraft carrier, U.S.S. Midway, was photographed on September 6 (Fig. 5).

Further studies with an improved stereo Sonne strip camera of the U. S. Air Force were reported by Col. G. W. Goddard at a photographic meeting in Rochester, N. Y. on December 10. The stereo records were made on Aero Kodacolor film as it moves continuously past a very narrow slit in the shutterless camera at a rate synchronized with that of the ground object image. The projected images were viewed through Polaroid spectacles and showed a pronounced three-dimensional effect. The demonstration included views of the bomb damage to German cities, the Texas City disaster, and scenes in New York state.

A special color film used during the war for camouflage detection was described. It was obtained by making one of the layers of Aero Kodacolor infrared sensitive and then developing the film to give special colors. Green paint could be made to stand out clearly by a false color contrast to appear, for example, as red on a green background.

Several stereo processes for still pictures using lenticulated screens were announced during the year. Behind each embossed lens, tiny fragments are printed of each of the left and right stereo positions. When the film as a whole is viewed directly, the picture appears in relief.

Color Photography. The transition from black-and-white to color materials continued. It had started shortly after the introduction of Kodachrome film in 1935 and although slowed up somewhat during the war years, the use of color films such as Ansco Color, Ektachrome, Kodacolor, and Kodachrome films expanded rapidly since 1945. In May 1947 Ektachrome roll film was announced in two popular sizes, 120 and 620. This film and Ansco Color film could be processed by the user whereas the other films were returned to the manufacturer for processing. Color prints were obtainable from three sources, namely, the manufacturer of the color material, commercial laboratories, and those made by the consumers themselves.

A new color negative material called Ektacolor film was shown at the Photographers Association of America meeting in August. When supplies become available in 1948, this material can be processed by the user. The film develops to a color negative in which colored couplers form a positive mask which gives the negative a general orange appearance. This positive color mask combined with the negative dye characteristics make pos-

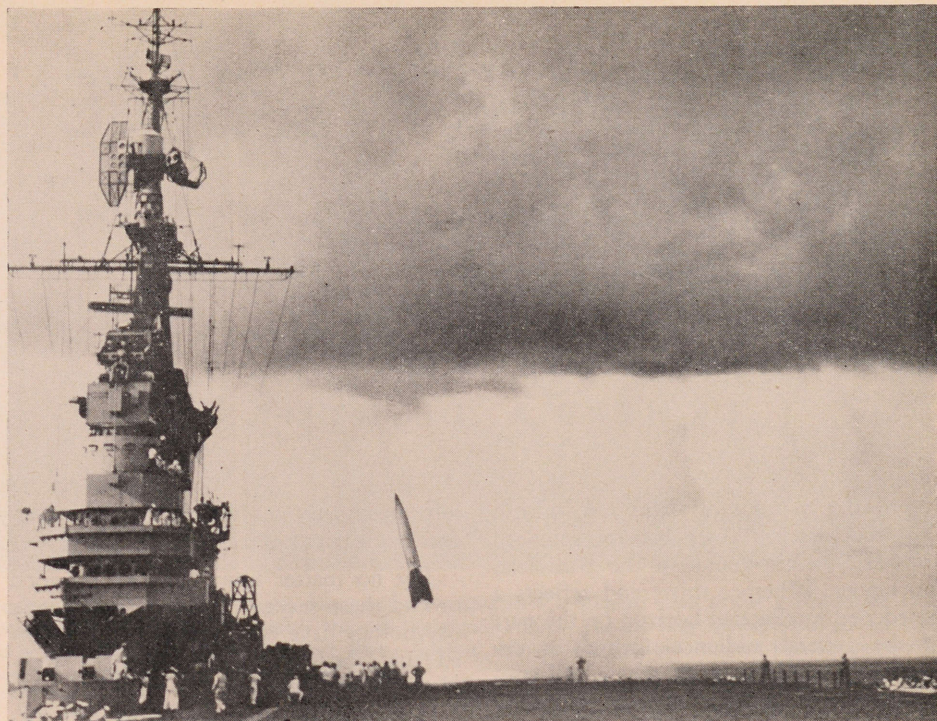
sible the printing of the three matrices directly on a new material called Pan Matrix film without the need for other tone correcting masks. As soon as the matrices are ready, color prints can be made quickly by the Dye Transfer process. No separation negatives are required and the omission of this step therefore shortens appreciably the time for making color prints compared to the use of positive color transparencies (Photo Engravers Bull. 37: 46, September 1947).

The color slide salon appeared to be growing in popularity and its practices were being standardized to some extent by the Color Division of the Photographic Society of America. Apart from professional exhibitions the number of large color prints being shown in international salons was rather small although the quality of the prints accepted was much above that of a few years ago. By far the finest exhibit of color prints was that assembled from leading studios throughout the country and displayed in August at the Chicago convention of the Photographers Association of America. The majority of the prints were made by the Dye Transfer process.

Wider use of color photography was noted than heretofore in magazines, newspaper weekly magazines, and lithographed advertising. Masking techniques for use with color transparencies were being introduced to effect improvement in quality of the final reproduction. Such methods involved the making of black-and-white negative masks for combining with the transparency when making the color separation negatives; certain corrections could also be obtained by using highlight and shadow masks. Details of these techniques were described in several issues of the Kodak Bulletin of the Graphic Arts and in articles by F. Preucil in the National Lithographer for August and September.

A new color tri-pack material was announced by the Photo Products Department of E. I. duPont de Nemours and Company. It was used for making color separation negatives with a single exposure in ordinary view cameras. The material consists of three emulsion layers on two supports. The front support holds the green and blue recording emulsions which are separated by a binder; the red sensitive emulsion is on the rear support. After all three separation negatives are developed, the green record is transferred to a new support. The product is called S-T Tripack Negative.

Motion Pictures. With over 80,000 motion picture theatres in operation in the world, and about 20 per cent of this number in this country, motion pictures continued to be one of the world's primary sources of entertainment. Amateur motion pictures, in 8-mm and 16-mm sizes attracted more devotees. Industrial, docu-



V-2 rocket fired from the flight deck of U. S. S. Midway.

Official U. S. Navy photograph.

mentary, and educational uses of 16-mm films expanded as noted in such trade publications as *Business Screen* (Chicago), *Educational Screen* (Chicago), *Amateur Film World* (London), and *Film World* (Hollywood). Universal Pictures Corporation in collaboration with the British firm of J. Arthur Rank, Ltd. formed United Films, Inc., for the production and distribution of 16-mm and 8-mm films.

Needed repairs and improvements were made in many of the leading studios in this country and abroad. After 18 months of work the first large studio to be built in 18 years was completed in Hollywood. Comprising 12 buildings including nine sound stages with a total area of 80,000 square feet, this studio known as the Motion Picture Center Studio will help reduce the space shortage facing the independent producing companies. A description was published of the new scoring, rerecording stage and the preview studio of Republic Productions, Hollywood, in the July issue of the *Journal of the Society of Motion Picture Engineers*. In Bombay, India, a large motion picture studio was built having a total floor area of over one million square feet. It was called the Famous Cine Laboratory and Studios (*Amer. Cinemat.* 28: 113, March 1947).

A symposium on 16-mm film problems and on film uses for television featured the April meeting of the Society of Motion Picture Engineers in Chicago. The subject of theatre engineering was discussed at their October meeting in New York. At the latter session B. O'Brien and G. C. Milne of the University of Roches-

ter described a very unusual high speed camera used to make motion pictures at the rate of several million frames per second. Known as the image dissection camera, this device had a special optical system which divides the usual rectangular image into segments and assembles them into one long narrow strip. After this image is processed, it is reassembled by printing through the same optical system by which it is formed, and thereby rectified back to the standard frames of 16-mm film. Designed primarily for analysis of motion, the camera was expected to prove useful in the investigation of electrical discharges, high explosives, and other scientific studies.

Improved duplicating techniques were reported by N. L. Simmons and E. Huse to be in use at five Hollywood laboratories. Composite duplicate negatives or master positives are frequently sent abroad for making release prints. For domestic release prints, the negative is composed occasionally of 50 per cent duplicates (*J. Soc. Mot. Pict. Eng.* 49: 316, October 1947).

The first Technicolor motion pictures were made in 1917 and the year 1947 marked the 30th anniversary of the process. W. R. Greene, in *American Cinematographer*, discussed some of the early work and reviewed the progress of the Technicolor company who have the longest successful record of any organization making color motion pictures. The first commercial theater release on 35-mm Ansco Color film was entitled "Climbing the Matterhorn." While a three-color process yields the best results, very satisfac-

(Continued on Page 66)

"SLEEP MY LOVE"

Cinematic Psycho-Thriller

By HERB A. LIGHTMAN

THE psychological film has, within the past few years, become standard fare on the menu of the American moviegoer. Whether this trend reflects a broadened intellectual horizon on the part of the general audience (which is extremely doubtful) or merely a self-conscious "misery loves company" appraisal of a world in the throes of mass hysteria, is a problem for those savants whose conjectures are devoted to analyses of the motion picture as a social force.

Less abstract critics, namely the men who count the gold at the box-office, agree that the psychological film has indeed been a worthwhile project in Hollywood. The cycle has produced some excellent screen drama — "Spellbound," "The Lost Weekend" and "Snake Pit," to mention a few of the best. On the other hand, it has resulted in several bush-league excursions into the realms of Freud, Jung and Adler that undoubtedly

left those worthies whirling in their respective sarcophagi.

But no matter how dramatically good or bad these several sallies into cinematic psychology have been, it cannot be doubted that they have generally been well-photographed. Indeed, the cycle has been a fine proving ground for the introduction and perfection of several interesting camera techniques. The camera has been freed from its spacial limitations and has become an important participant in the action. There has been an encouraging trend toward experimental lighting styles. The *subjective* camera has come into its own through functioning as the "mind's eye" of many a tortured celluloid neurotic. There has been some excellent *montage*, and now and again a bit of genuinely inspired psychological symbolism, such as that of the Dali-designed dream sequences in Alfred Hitchcock's "Spellbound."

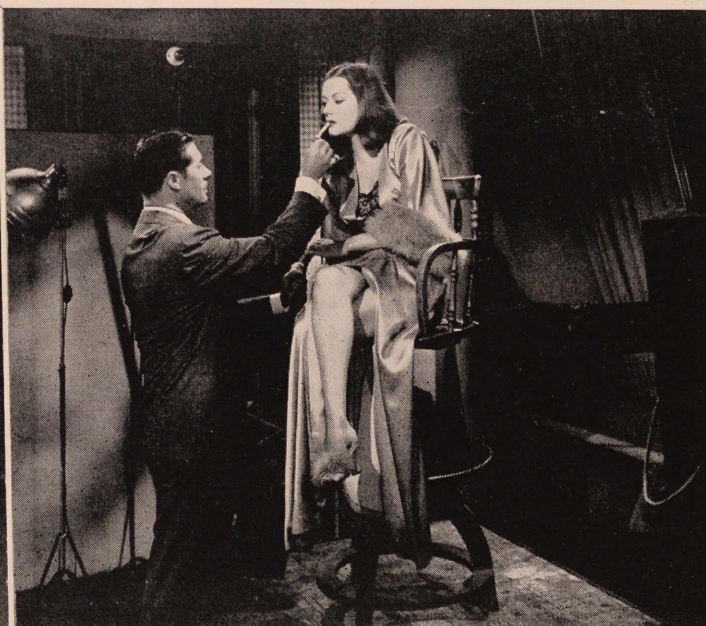
Only a few designers and cinematographers have gone overboard for effects in borrowing from the obviously creaky technique of that surrealist classic, "The Cabinet of Dr. Caligari"—and most of these have been members of experimental cinema units, whose very creed demands conservative adaptations. Hollywood's "men behind the lens" have shown fine restraint and subtlety in putting psychosis onto celluloid. The American audience, traditionally cold to film-fare based on fantasy, has accepted the psychological cycle with lucrative enthusiasm—and it can be truthfully stated that this acceptance has been based, in great measure, upon the use of expertly keyed photographic presentation.

Psychological Swan Song

Now, as public taste begins to shift from psychology back to the boy-meets-girl type of post-war impressionism, there appears on our screens an uncommonly well-produced film that tells its story of psychological undercurrents by means of a balanced blend of competent direction, good acting, and the finished photography of Joseph Valentine, A.S.C. The film thus described is "Sleep My Love," a Mary Pickford-Triangle production now in release through United Artists.

Briefly synopsised, "Sleep My Love" deals with a young woman whose insurance-minded husband is intent upon driving her mad so that she will commit suicide, thus leaving him free to enjoy the unabashed caresses of one of the sexiest screen sirens ever to get by the Hays office.

This theme is hardly original, inasmuch as the psychological cycle has brought to



"Sleep My Love," a Mary Pickford-Triangle production released through United Artists, owes much of its impact as a psychological thriller to the fine camera technique of Director of Cinematography Joseph Valentine, A.S.C., (left). The use of a few low-intensity lighting units simulates the light-source provided by the table lamp and plays down the background so that the players will dominate the scene. (Right) Valentine's glossy lighting and flattering photography of feminine subjects keeps him in constant demand by top-ranking stars.



A note of lurking menace is evident in the above scenes from "Sleep My Love." (Left) The heroine awakens from a drugged sleep in the compartment of a speeding train. The light on her face simulates the glow from the headlight of another train on the opposite track. The carefully subdued background adds dramatic force to this sequence. (Right) Appropriate projected background shadows and simple lighting sources lend suspense to this low-key sequence. Photography by Joseph Valentine, A.S.C., is appropriate to the mood, unobtrusive in technique.

the screen a whole epidemic of frustrated characters conspiring with their lovers to liquidate unwanted spouses. In fairness to the author of the film, however, it can be said that he at least shuffled the sexes of the participants. Whereas in previous psycho-thrillers it has invariably been the wife who wanted to murder the husband, in "Sleep My Love" it is the husband who wants to murder the wife—a neat switch in any man's language.

Be that as it may, the film emerges as excellent entertainment due to the absorbing manner in which its story is told. The picture opens with shots of a train speeding through the night. The heroine is shown awakening from a drugged sleep in her compartment. As she does so, the camera adopts her point of view, and the details of the room gradually come into focus. She peers out the window to see the Cyclopien headlight of a train on the opposite track bearing down upon her. The camera *zooms* into a close-up of her face as she screams—and the film is off to what is known in the trades as a "flying start."

From that point on, the action of the plot revolves about the efforts of the husband to hypnotize his not altogether unsuspecting wife, with the object of making her walk off her balcony balustrade into three stories of fairly empty space. Friend husband keeps slipping drugs into her hot chocolate, which she dutifully continues to consume rather than have him think she doesn't trust him. The sub-plot concerns the activities of a determined young man who suspects foul play and spins his wheels in various attempts to save the hapless wife from a fate not any worse than death. Ultimately, as the reader may have suspected, love

conquers all. The husband gets his just, if somewhat gory, deserts — and the emancipated lovers, stepping gingerly over his punctured corpse, go walking off into the sunset.

First-rate Production Job

Even though hampered by the hackneyed plot outlined above, "Sleep My Love" ranks as highly satisfying screen entertainment mainly as the result of top-notch quality in all other departments of production. The performances of Claudette Colbert, Don Ameche, Robert Cummings and a brace of fine supporting players, are more than adequate. Direction by Douglas Sirk is smooth and intelligently conceived. But it is the skillful photography of Joseph Valentine, A.S.C., that really gives the film its aura of quality and points up whatever latent dramatic values exist in the script.

"Sleep My Love" is by no means a *cameraman's picture* in the sense that it teams with bizarre settings, fog sequences, or any of the other atmospheric clap-trap typical of the average screen thriller. On the contrary, the settings are most conventional, the fog is non-existent (except perhaps in the mind of the drugged victim-to-be), and the presentation is entirely free of situations allowing for camera trickery.

Thus deprived of all of the usual gimmicks, Mr. Valentine is to be doubly complimented for having managed to inject a good bit of visual suspense into the film. He accomplishes his purpose through the deft use of low-key lighting, unusual camera angles, and fluid camera movement. Through it all, he manages to keep his camerawork restrained so that at no time are you aware of the mechanics of technique. This sort of understatement by the

camera results in a dominant atmosphere of reality, while still allowing vague undercurrents of psychological doubt to seep through. The result is that, at least during the opening sequences of the film, the audience wonders if the heroine really *is* mad, since the externals of the situation seem to be perfectly normal.

It is not until several reels later, after the determined killer has tipped his hand, that the photography begins to take on a certain deadly *leitmotif*. Even then, however, there are no far-fetched camera devices. The low-key lighting is authentically motivated by the fact that most of the intrigue takes place at night. Indeed, the whole presentation of the story hinges on the fact that the nefarious incidents of the hours of darkness seem to the heroine like hallucinations when viewed in the anti-septic sunlight of day.

Similarly, low angles are used only when they are required by the action. One such angle adds a great deal to the sequence in which the wife, impelled by the drug-induced suggestions of her husband, walks in her sleep out onto the balcony and climbs the balustrade. The young man rushing to her rescue looks up in time to see her teetering dangerously on the railing. As he does so, the camera cuts to a low angle from his point of view and the audience is made to feel subjectively the peril of the woman. Low angles are also used effectively to accentuate the menace of the husband and his co-conspirator while they are planning their crime.

Lighting Plays a Role

Joseph Valentine, A.S.C., has long been regarded by the more critical moviegoer, as well as by his fellow technicians, as somewhat of a master of the art of set

(Continued on Page 55)

MOTION PICTURE ART DIRECTION FOR EXTERIOR PRODUCTIONS

IN the script of the Warner Bros. film, "Silver River," the following description appeared on page 53:

"Exterior of Silver River mine. A busy, active mine, dug deep in the hillside, with a smelter plant going up on one side. Four cars are coming out of the mine, pumps are sucking and pouring out of the mine, men are passing with section of timbering, and mules are pulling ore wagons."

This was the description of one of the most important settings in the film. This was to be the locale of many scenes in the story which is based on the discovery of silver in Nevada soon after the Civil War.

The job of transposing these brief, descriptive words into reality fell to Warner's art director Ted Smith. Smith is an authority on early western settings. He spent much of his childhood around the mines of Cripple Creek, Colorado. His ancestors were miners in Wales, and he has visited and studied purely as a matter of interest all of the historic landmarks that sprang up following the discovery of gold in 1849.

His hobby of wandering through the ruins of ore and oil boom towns, crumbling adobe missions, and abandoned gold and silver mines has given Mr. Smith a thorough knowledge of the construction methods and appearances of the early day buildings which he has since recreated many times on the screen.

"Designing outdoor sets," says Mr. Smith, "interests me much more than working on sets destined to be erected on sound stages. I feel that an outdoor set presents more of a challenge, or a problem. Once you've found the location for the set, your imagination has to begin working from the ground up. The terrain gets the first consideration in relation to the amount of sunlight it receives, what sort of background the distant horizon offers, and how well the topography of the ground fits into the requirements of the script."

Art director Smith and Director Raoul Walsh found the spot for their silver mines less than five minutes drive from Hollywood and Vine Streets. At the end of Bronson Canyon, in the hills north of Hollywood lies the rugged and remote

appearing site. The land is owned by the Pacific Electric Company and was once used to quarry gravel for the company's rail beds. Since the rail company ceased operating the quarry, studios have found it to be an ideal spot for location shooting.

Having decided on Bronson Canyon as the Nevada mine site, Smith then had a still cameraman photograph the location. These pictures were used by the art director as the basis for his set sketches. Over the photos he sketched the mine entrance, the shaft house, mill, main office, two barracks buildings and 12 smaller structures. With the proposed buildings sketched right onto photos of the actual site, the director and producer were able to have a complete picture of exactly how the entire set would look when completed.

From these combined photo-sketches, more detailed sketches were drawn, and then blueprints were drafted. Within three weeks after the last blueprint was approved, the set was completed and ready for filming. Studio trucks arrived at the site with camera, sound and lighting equipment. Buses and limousines brought the cast and crew members. In a short time the deserted quarry had become what appeared to be a prosperous silver mine, teeming with workmen digging the precious metal from below the earth's surface.

However, the activity in the canyon was short-lived. A short two weeks later and the spot was once again deserted with all vestiges of its glory as a rich silver mine completely removed.

"That's one of the problems of outdoor sets," explains Smith. "If the company uses private property for their location everything must be cleared away



The above silver mine was designed by art director Ted Smith on a location in the Hollywood Hills just five minutes' drive from the center of Hollywood for a setting in the Warner production of "Silver River."

after the picture is completed so that the land appears the way it was before the studio people occupied it." Outdoor sets are left standing only in rare instances. Such is the case at the Iverson Ranch which is used only as a studio location spot. Mr. Aaron Iverson owns the land and rents it to the film companies, but anything the studio builds on the land must remain there. Over the years this has proved to be a profit making rule. Gradually a variety of sets have accumulated on the ranch which can be used by all the studios and which brings a higher rental fee for Iverson than just the rocky, scenic terrain.

Each studio art director usually has to do some remodeling to the standing sets before they will fit the requirements of his particular production. Its not unusual to find a building that appears to be a ranchhouse in the front, a bank on one side, a jail on the other, and a brick post-office in the rear.

For thirty years Ted Smith has been designing sets for motion pictures, and from the time of his first film, "Covered Wagon," he has always been given difficult assignments. He recalls the recreation of the famed boat, Old Ironsides, as one of his most intricate sets, which was made for the picture "Old Ironsides."

For "Captain of the Clouds" director Michael Curtiz found a Canadian location which was fifty miles from the nearest village and accessible only by a back country trail. The fact that the retreat was cut off by a beaver tribe which built a dam across a stream and flooded the trail—it sounds incredible, but it happened—was merely an incidental nuisance. For this location Smith designed a cabin and pier to be erected on the edge of the small lake. The entire set was tailored to meas-



Cabin and pier designed by Ted Smith for Canadian set of "Captains of the Clouds." It was constructed at the studio and shipped knock-down to the location 2,000 miles away.

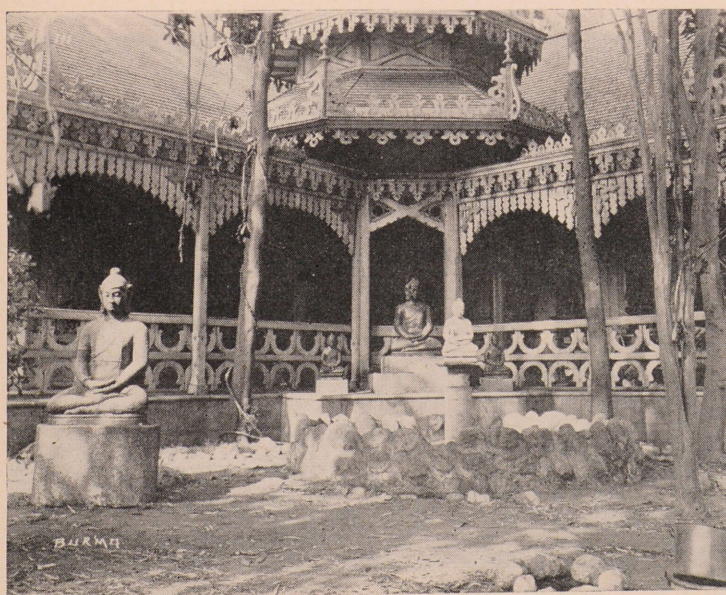
ure in Hollywood a month before the company left the Burbank studio. The ready cut aged-in-the-studio lumber was portaged in, where a crew of carpenters worked in knee-deep water to assemble the structures.

The restrictions on travel during the war years added greatly to the problems of location filming. It was during the war period that Smith was assigned to recreate a Burmese village and jungle for the film "Objective, Burma!", but the location spot had to be within a radius of twenty-five miles of Hollywood. Smith found his jungle setting in the Bird Sanctuary near the small town of Whittier which is on the outskirts of Los Angeles. Dense foliage, wild grape vines trailing from gigantic trees and ferns and plants provided just the right tropical atmosphere.

As the spot for the Burmese temple and village, the site of Lucky Baldwin's historical Santa Anita rancho was chosen. This tract of land, upon part of which the Santa Anita race track now stands, has a variety of scenery ranging from rugged hills to a picturesque lake and an adobe building which was built by Baldwin and carries the name of the Queen Ann cottage. It was this cottage which Smith converted into a Burmese temple by means of some simple temporary alterations. Small native huts were constructed around the temple, and as if by magic, the locale appeared to actually be Burma.

With the war's end film companies began seeking out authentic settings. "The Treasure of the Sierra Madre" was pho-

(Continued on Page 64)



The Queen Ann cottage (left) at Santa Anita rancho (only a short drive from the studio) becomes a Burmese temple under the art direction of Ted Smith, who revamped the building for "Objective, Burma." The same wizardry in art direction transformed a small lake of a bird sanctuary into a Burmese setting for the same production.

SOCIETY of MOTION PICTURE ENGINEERS

Spring Convention in

HOLLYWOOD MAY 17-21

SOOCIETY of Motion Picture Engineers will hold its 63rd semi-annual convention and technical sessions in the Hollywood area May 17th to 21st inclusive, at the Santa Monica Ambassador Hotel, Santa Monica, California—12 miles from the center of Hollywood.

Because of the increasing number of members and guests attending the Hollywood conventions during the past decade, convention vice president William C. Kunzman—in checking hotel and meeting room accommodations in Hollywood—found that the Santa Monica Ambassador was the most suitable headquarters for the sessions. The hotel, fronting on the Pacific Ocean, will provide an unusual setting for members from the midwest and east.

Kunzman was in Hollywood during the past month, conferring with SMPE president Loren L. Ryder and other coast officials of the organization in setting plans for the May convention, which is expected

to be the greatest in the history of the SMPE. Visitors can make reservations for the Santa Monica Ambassador, where all technical sessions and meetings will be held, or at the closeby Del Mar Beach Club and Miramar Hotel.

At least 10 technical sessions will be held during the five day period, Kunzmann disclosed. As has been the practice in former coast conventions, papers and demonstrations will center on new practices, procedure and equipment in the studios for motion picture production. At least one technical session will be devoted entirely to color processes in motion picture photography; while other meetings will concentrate on developments in television and the 16 mm. amateur and professional fields.

To handle the various details for large number of members and guests expected, a complete list of committees has been set up. S. P. Solow will function as head of the Pacific Coast Section and Local

Arrangements committee; while Mrs. Solow heads the Ladies Reception committee. G. F. Rackett heads the Luncheon and Banquet Committee; and Watson Jones is chairman of the committee on hotel reservations. Reservations for hotel accommodations should be made with Jones as early as possible: address RCA, 1016 North Sycamore Ave., Hollywood 38, Calif.

Gordon A. Chambers, as national Papers Committee chairman, is currently receiving a large number of papers to be presented at the various technical sessions. As vice-chairman on the West Coast, N. L. Simmons, Jr., is assembling papers and demonstrations from a large group of studio engineers and technicians. It is expected that the technical sessions will disclose many radical and improved practices and equipment which have developed since the end of the war.

Business and technical sessions of the convention will be held in the sixth floor Magnolia Room of the Santa Monica Ambassador. Regular convention get-together luncheon will be held at noon, May 17th, in the Ocean Room of the Del Mar Beach Club; while the usual convention banquet will be held in the Ambassador Magnolia Room on evening of May 19th.

South African Airliner Tests Film Showings

Film showing on a passenger airliner in the Union of South Africa, using an Ampro Premier-20 16 mm. sound projector, was tested successfully recently, with officials of the airline considering equipping long distance craft with projectors for film shows.



When the Society of Motion Picture Engineers held a Board of Governors meeting last month, members in New York and Hollywood conducted the session via telephone hook-up. Above (left) the Pacific coast meeting is attended by Charles R. Daily, L. T. Goldsmith, G. E. Sawyer, president Loren L. Ryder, convention vice president William C. Kunzmann, S. P. Solow, Herb Griffin, and John Boyle, A.S.C. At right is the Santa Monica Ambassador hotel, on the shores of the Pacific, which will be headquarters for the SMPE spring convention in May.

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HOLLYWOOD

Some Considerations Toward Set Lighting Economy

By PETER MOLE, A.S.C.

PEOPLE interested in effecting economies in set lighting costs have asked why studio carbon lamps cannot be operated in series without the use of grid resistance ballasts. The answer is that they can be operated in series without ballasts and used in that manner for making motion pictures provided the user is willing to tolerate certain disadvantages.

For example, if a single gas set capable of supplying power for ten Type 170 lamps was available on a location and, for a given shot, more lamps were needed, by eliminating the ballast from all lamps and operating twenty, in series of two, the same generator would supply sufficient power.

The advantage of series operation without ballast are: twice the number of lamps from a given studio power source, elimination of the weight of the ballasts and reduced initial cost. The disadvantages are: less arc stability, more manual operation and less light from each unit.

Table I shows what is to be expected of Type 90 or Type 170 lamps operated in series without ballast, and with 12 volts of ballast, as compared to operation with normal ballast.

With the series operation tests the light from one lamp was trained on the photocell of the light meter. Both lamps were carefully controlled to maintain equal current and arc voltage conditions. If the arc gap in one lamp were allowed to become shorter than the other that lamp would consume less than its share of the total wattage and the light output of the two lamps would be unequal.

When a high intensity carbon arc lamp is operated singly, with its associated ballast, only periodic manual adjustment is required to maintain the proper arc position and continuous steady light output after the initial adjustment.

When two arcs are operated in series, the performance of each lamp is directly affected by the operation of the other. Thus, one lamp in good condition and perfectly adjusted will operate erratically if the operation of its mate should for some reason become abnormal. When two arcs are so connected a considerable amount of attention is required to maintain a balance of inter-dependent arc conditions necessary for reasonably steady light output from each lamp.

SERIES OPERATION OF TYPE 90 AND TYPE 170 LAMPS

Line Volts	Grid Volts	Current * (Amps)	Arc Volts **	Relative Light (percent)	Range of Light Fluctuation ***
Type 90 — Single Lamp with Standard Grid					
115	60	120	55.	100	2 to 5
Type 90 — Two Lamps in Series					
115	0	110	57.	86	10 to 15
115	4	105	55	83	10 to 15
115	12	100	51	69	5 to 10
Type 170 — Single Lamp with Standard Grid					
115	50	150	65	100	2 to 5
Type 170 — Two Lamps in Series					
115	0	140	57	65	10 to 15
115	12	135	51	60	5 to 10

* For lamps operated in series, current shown is maximum obtainable during test with stable arc operation.

** For lamps operated in series, arc voltage shown is the same in each of the two arcs.

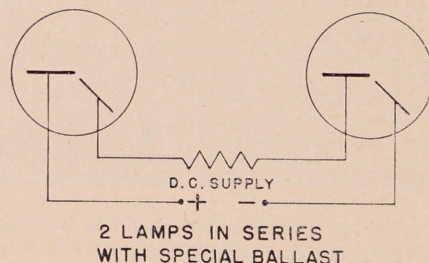
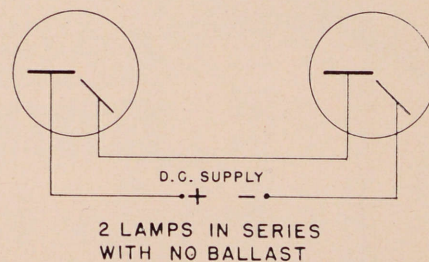
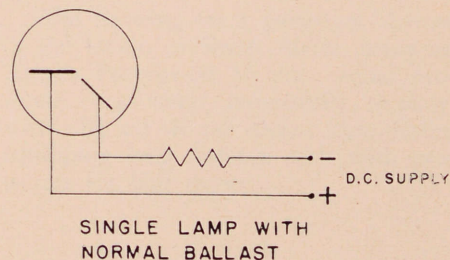
*** Approximate range of fluctuation from recording microammeter charts expressed as percent of mean light level. Figures indicate the range of fluctuation that may be expected with reasonable amount of manual adjustment.

The addition of resistance ballast between two lamps in series improves the steadiness of operation and lessens the frequency of manual adjustment necessary to maintain a given steadiness of light. The greater this resistance, the less manual adjustment required. As the resistance is increased the light level decreases as indicated in Table I. In the tests shown in this table it was determined that the optimum condition for steadiness without extreme sacrifice of light was with a ballast resistance of 12 volts between the two lamps. The M-R Duarc broadside lamp is an example of successful series operation utilizing sufficient grid ballast for arc stability.

This lamp, however, is of the flame arc type having carbons in co-axial alignment and the problems of series arc operation are few as compared to those encountered with the more critical high-intensity arcs having carbons in angular alignment.

Under proper conditions of power supply it is practical to use a high intensity carbon arc lamp singly and without ballast. During the late war we were called upon to manufacture a high intensity carbon arc searchlight element for use in tanks. By using an individual power source with the proper regulation charac-

(Continued on Page 64)



News Services Launching 16mm. Television Newsreels

OF major importance to the 16 mm. branch of the film industry is the entry of the three American news services—Associated Press, United Press, and International News Service—into the field of newsreel production for television broadcasting.

Establishment of television newsreel units by each of the wire services was announced last month, and immediate progress is reported in organizing the field forces for actual production and assemblage of current news events around the country for speedy televising in stations within 36 hours after the film clips have been shot by the cameramen in the field.

Initially, material for the newsreels will be entirely supplied by staff cameramen for the three services. However, when organization is finally perfected for smooth collection and distribution of the film clips, there is no doubt but what outside free lance material will be accepted. This will undoubtedly prove decidedly profitable to professional and amateur 16 mm. motion picture photographers, many who might eventually be

engaged as staff representatives in their communities and districts to photograph special news events required by the television newsreels; similar to the present system of having accredited reporting correspondents in localities distant from news service offices and staffs.

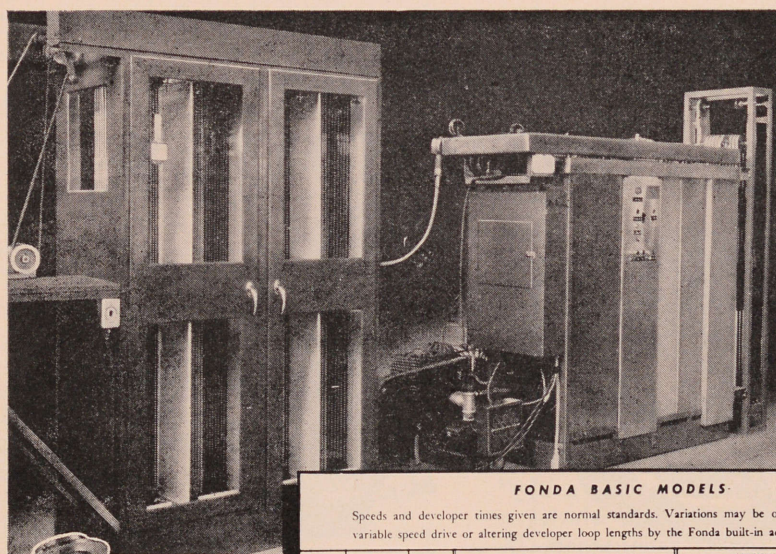
The initial organization of 16 mm. cameramen and reporters for the television newsreels will undoubtedly follow the pattern of the Associated Press setup. Latter will have five filming units operating in key sections of the country to start. Newsworthy events will be covered by the photographic units in each area daily, with descriptive commentary written by an AP reporter attached to the unit.

Negative will be quickly developed and edited by the particular unit, and prints struck off for each television station around the country subscribing to the service. These prints of the filmed newsclips will be immediately airmailed to the stations, which will allow for television broadcast of the subject in all parts

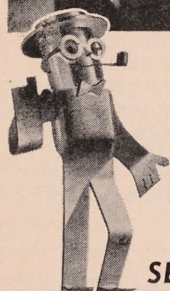
of the country within 36 hours after the particular event happens.

Each individual television station will assemble the filmed news clips—received from the central AP photographic offices—into one reel for presentation. It is expected that sufficient flow of footage will ensue to provide a daily presentation of news subjects by each station, but the length of each reel will depend entirely on the amount of footage received. At this point, it does not seem to be the intention of AP, UP, or INS to attempt any specific minimum or maximum length of the daily reels; latter will depend entirely on the daily film contributions supplied. Undoubtedly, many television stations will contract for the film supply of all three services, and select program of subjects much in the same manner as is currently done by radio stations for news broadcasting.

Although the present number of operating television stations around the United States is limited, and the news services do not anticipate immediate profitable returns from the special television newsreel services, it is expected that eventually — when the large number of projected television stations are in operation within the next few years — the film service will be a valuable branch of the news wire facilities.



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FILM TYPE	FILM SIZE	MODEL NO.	APPROXIMATE OPERATING SPEEDS			APPROXIMATE MACHINE SIZES Includes Feed Elev. & Work Tables Both Ends					
			Positive 4 Min. Dev.	Negative 9 Min. Dev.	Reversal 6 Min. 1st. Dev. 6 Min. 2nd. Dev.	WET END			DRY END		
						Length	Width	Reqd. Ceiling	Length	Width	Height
Negative	16 mm.	F-1012 F-1021		29 fpm 58		6½ ft. 9	3 ft. 3	12 ft. 12	5 ft. 7	3 ft. 3	7 ft. 7
	16/35 mm.	F-3008 F-3018		17 34		6½ ft. 9	3 3	12 12	5 7	3 3	7 7
Positive and Negative	16 mm.	F-1011 F-1014	65 fpm 131	29 58		9 13	3 3	12 12	7 9	3 3	7 7
	16/35 mm.	F-3017 F-3022	39 78	17 34		9 13	3 3	12 12	7 9	3 3	7 7
Reversal	16 mm.	F-1008	44	29	44 fpm	13	3	12	5	3	7
	16/35 mm.	F-3016	26	17	26	13	3	12	5	3	7
			Microfilm 3½ Min. Dev.								
			Anso Color 12 Min. 1st. Dev. 15 Min. Color Dev.								
Microfilm	16 mm.	F-1020	75 fpm			9½	3	12	7	3	7
	16/35 mm.	F-3015	44			9½	3	12	7	3	7
Anso Color	16 mm.	F-1009 F-1002		43 fpm 87		16 26	3 3	12 12	5 7	3 3	7 7
	16/35 mm.	F-3013 F-3004		26 52		16 26	3 3	12 12	5 7	3 3	7 7

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Ansco Official Explains Film Shortage

Terrific increase in the use of all types of film—motion picture, x-ray, still negative materials, color films, etc.—since the end of the war, is directly responsible for the present shortage of film on the dealer's shelves. Despite the fact that the manufacturers of all types of film have greatly increased annual output during the past two years, in contrast to the volume of such materials turned out in 1941, there definitely is a shortage of certain types of film stocks—and this condition will probably continue for some time.

Shortages particularly apply to 8 and 16 mm. color negative, according to information received from various parts of the country. Dealers apparently have been placed on quota basis, with monthly allotments of such films from the suppliers. And the necessity of parceling out the small number of rolls of these sizes to regular customers becomes a great problem to every dealer and store.

It must be pointed out here that the film shortage now or at any other time, is not desired by the manufacturers. The latter are doing everything possible to step up output to bring it on a level with consumer demands. But film coating of machines in the factories are precision-made affairs and require many months of

machine work by precision machinists before completion. Such added emulsion-coating machines, it can be reported, are well along towards completion; and when they are installed and operating, the shortage will be considerably eased.

The situation is explained by Allan Williford, general manager of Ansco, who states that "increased demand seems to be the principal reason. More people have money to spend and the prices of light-sensitive materials have not risen as much as the national income or most other consumer products. People everywhere have purchased new cameras or picked them up abroad. They are taking more pictures than ever before and are using more color film which takes longer to make.

"Many new industrial concerns, as well as hospitals, have become users of X-ray and other special films in large quantities. During the war, new uses were found in industry for photographic processes which helped long-established firms to increase production.

"Although the manufacturers of cameras, film and chemicals had anticipated a post-war demand greater than that of 1939, the industry does not have enough machines and buildings to produce these

materials in large enough quantities at the present time, even though more photo supplies are being made than ever before.

"Ansco, for example, has the largest payroll in its history, both in number of workers and the wages they receive. The company is producing much more film than in 1939, many more cameras, and sales are ahead of production. We still have to apportion our products to dealers who could sell much more than we can produce."

One particularly scarce item in 8 and 16 mm. film is the magazine-load type. Several new brand names of minnie cameras using the magazine load have appeared on the market since the war to greatly increase the demand for this type of film pack. Further, the film manufacturers are handicapped by the shortage of metal required to make the film pack containers, which accounts for the shortage of the magazine-load film for amateurs.

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8 to 16

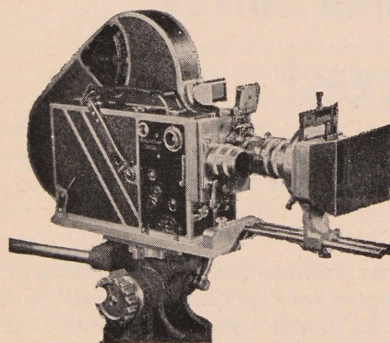
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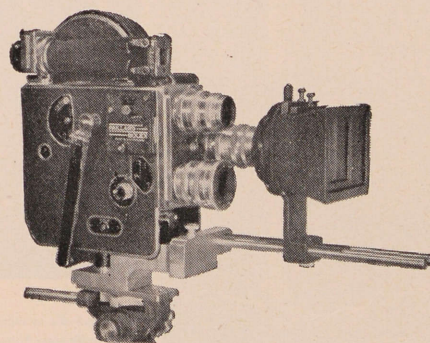


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"SLEEP MY LOVE"

(Continued From Page 47)

lighting. Not only is he in constant demand by many top-ranking stars because he has the knack of making them look especially good on the screen, but he is popular with directors because his long career as a Director of Photography has given him an unusually acute instinct for fitting the key of lighting accurately to any sort of situation.

It is difficult to describe the peculiarities of his style, since that style is free of any affectations. Nor can it be said that his camerawork is "dynamic," since he never allows the camera as such to intrude into the screen narrative.

In "Sleep My Love," Valentine has given a generally glossy treatment to the overall presentation of the story. In the more dramatic sequences, he uses a few small lighting units to play down the background and point up the action. This approach is especially effective in the sequences which take place in the home where the murder is to be committed. Because of the focus of attention provided by the lighting, the mind of the audience is concentrated closely upon the action.

One sequence of the film story revolves about a Chinese wedding, and in this sequence the cinematographer has created a fine visual effect through the combined use of soft lighting and projected shadow patterns. This softer variation of lighting style is important to the narrative because it introduces a note of normalcy into the otherwise menaced existence of the heroine. For a moment she is freed from groping shadows and cross-lighted intrigue; the atmosphere in which she moves is clean and mellow and reassuring. Such light and shade in treatment forms an effective contrast to the more dramatic passages of action.

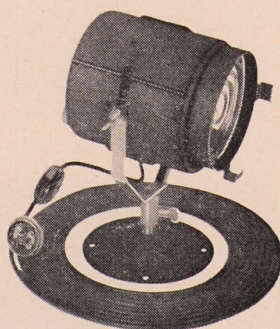
Valentine uses the wide-angle lens to sharp advantage in pointing up the subtleties upon which depends much of the film's suspense. One of the several antagonists in the film is a sinister character with thick-lensed glasses who keeps appearing and disappearing with the intention of making the heroine believe that he is one of her hallucinations. One of his "bogey-man" props is a claw-like hand with which he scratches at the furniture during periods of materialization. In order to accentuate this characteristic mannerism for best effect, Valentine used a wide-angle lens. In the resulting composition, the hand was foreshortened to dominate the scene and call attention to itself.

"Sleep My Love" is a fine example of camera used with proper emphasis. At no time do photographic mechanics intrude; rather, they accurately interpret the action of the script and point up the subtle shadings that are so important in the psychological film.



Sadie Was Sensational

Yes, Sadie made her reputation in "Rain," but "Rain" or shine, Mole-Richardson lighting equipment was helping make those epic pictures that pioneered many modern-day entertainment techniques. During the last twenty years "Molinkies" and "Molarcs" have been standard equipment in every major motion picture studio, winning five Academy "Oscars" for their contributions to the film industry. Today they are preferred by professional photographers everywhere.



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Here's a small lighting unit that offers real illuminating punch. Designed around a 4½-inch Fresnel condenser lens, and a 200-watt globe, it gives five times the usable illumination of other small lamps. It's ideal for filling shadows or as a prime light source for table-top photography. Price delivered, including base-plate, 25-foot cord with switch, globe, and Excise tax \$25.40.

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AMONG THE MOVIE CLUBS

New York Metropolitan

George Mesaros won the grand prize of \$75 in the General Contest of Metropolitan Motion Picture Club of New York City for his 500 feet, 16 mm. kodachrome film, "A Few Trees Please." "New Horizons," by Charles Manley DeBevoise, was runner-up to the winner, and took second prize of \$50. Frank Gunnell received third prize and \$25 for his "Historic Richmond Day." DeBevoise's film was the first contest entry in the club's history having 16 mm. sound on kodachrome. Total of 14 entries vied for the attention of judges.

Films screened at the January 15th meeting included: "Lake Placid," by Joseph Harley; "Two Kids and a Pup," by Joseph Hollywood; "Conducted Tour," by Helen Loeffler; "Tender Friendship," and "Vanishing Order," by Tatsuichi Okamoto of Japan; and "It's All Over," by Terry Manos.

Milwaukee Amateur

Tenth anniversary banquet and installation of officers of the Amateur Movie Club of Milwaukee was held in the Lotus Room of the Plankinton Hotel on evening of January 14th, with event attracting large turnout of members and guests. Program had added attraction of presentation of prize winning films, and awarding of "Oscars" and certificates of merit to winners in the club contest.

Richard J. Franzel leads Milwaukee Amateur for the coming year; with Robert H. Jansen, vice president; Harold F. Sonnemann, treasurer; and Naomi Gauger, secretary. Club bulletin announced the passing of Norville Schield, former president and a leader in amateur cinematography.

Los Angeles Cinema

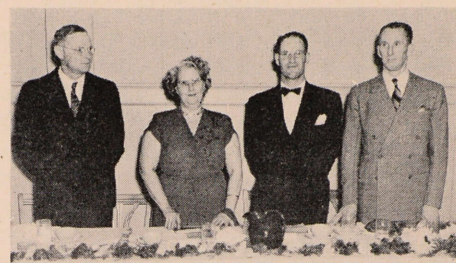
Three prize winning films in the silent division of annual contest of Los Angeles Cinema Club were exhibited for members' enjoyment at the January 5th meeting held at the Ebell Club, including: "Tripoding Through the Canadian Rockies," by Charles M. Peters; "Timber," by William J. Keim; and "In Our Garden," by Mildred Caldwell. Added feature was the discussion of the good and poor points of the individual films by Herbert Farmer of USC camera department, who served as a judge in the contest.

Washington Cinematographers

Third monthly showing of entries in annual contest of Washington Society of Cinematographers was held at the January 19th meeting of the organization, and films included: "Yosemite," by Harold Wagar; "Skiing the Northwest," by Ted Sarchin; "Silhouette," by Don Sutherland; "Anticipation," by Joe Gray; and "Ice Capades," by Bill Kuhl. At the December 15th meeting entries screened comprised: "Ice Thrills of 1947," by Ray Park; "Rainbow Land," by Wagar; and "In the Good Old Summertime," by Wilbur Comings.

Philadelphia Cinema

Program chairman Al Nichols arranged a fine list of films for the January 13th meeting of the Philadelphia Cinema Club, held at Franklin Institute. Pictures exhibited included: "The Big Show," by A. L. O. Rasch; "Washington, Our Nation's Capitol," and "Trip to Luray, Virginia," by E. K. Esser. All subjects had turntable music accompaniment. Roland Hoot delivered a talk on "New Developments in Pictures, Films and Projectors."



NEW OFFICERS of Los Angeles 8MM Club installed at recent banquet. Left to right: W. E. Fackler, treasurer; Florence Beazell, secretary; Al Larsen, vice president; and Paul W. Cramer, president.

Syracuse Cinematographers

LeRoy Felton was elected president of the Cinematographers Club of Syracuse at meeting held on January 8th. Other officers who will function for the coming year are: D. Lisle Conway, vice president; Miss Dorothy Warner, secretary; Walter Kellogg, treasurer; Elmo Golly, membership chairman; and Conway, program director.

Club's latest production, "In the Nick of Time," a 400 feet, 16 mm. "melly-dramy" is now ready for exchange with other amateur movie clubs around the country that might like to have the subject for entertainment at future meetings. Any clubs desiring to borrow the film should contact Miss Dorothy Warner, 153 Lilac Street, Syracuse 8, N. Y., for bookings.

San Francisco Westwood

Mr. and Mrs. William Helms won first prize in the member film contest of San Francisco Westwood Movie Club for "Baby's Own Story." Ralph Elliott drew second spot with "California Highlights"; with Joe Pissott in third place with "Dizzy Days." Annual dinner of Westwood was held at Venito's on evening of January 24th.

San Francisco Cinema

San Francisco Cinema Club held regular monthly meeting on January 20th at Women's City Club, with films screened including: "Sweden Bound via Gulf of Mexico," by Mrs. Alma Frick; "Miracle Flame," through courtesy of P. G. & E.; "Looking Down Across the Border," by Ben Hechinger; and "Color Quest," color slides by Matt Draghicevich.

Alhambra La Casa

Films exhibited at the January 19th meeting of La Casa Movie Club of Alhambra, Calif., included: "Frail Children of the Sun," by Charles J. Ross; "Fishing at Guadalupe," by Fred W. Gill; and "Cycling Through Yellowstone," by Stanley Midgley.

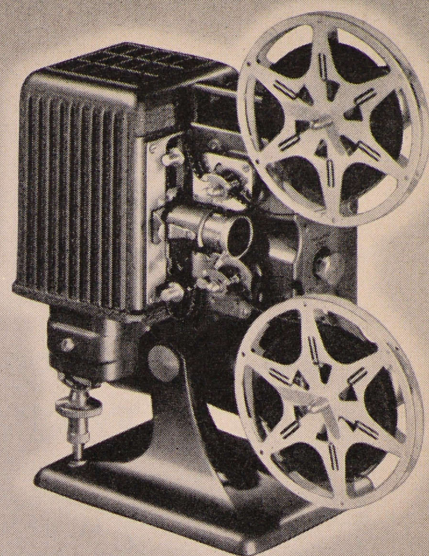


WINNERS in annual contests of Brooklyn Amateur Cine Club, and the splendid prizes awarded. Left to right: Bert Seckendorf, first place in advanced group; Charles H. Benjamin, second in advanced group; Burton C. Rackett, third in advanced group; Mrs. Bert Seckendorf, winner in novice class; Irving Flaumcuhaft, third in novice class; and Charles Rose, second in novice division.

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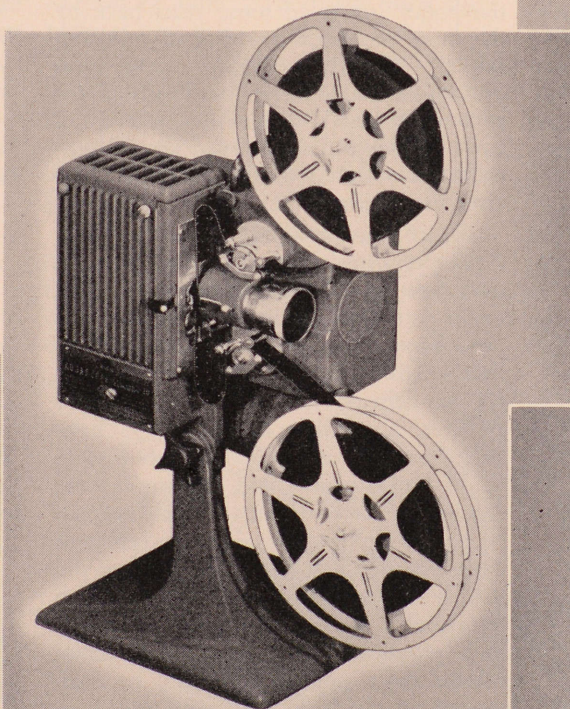
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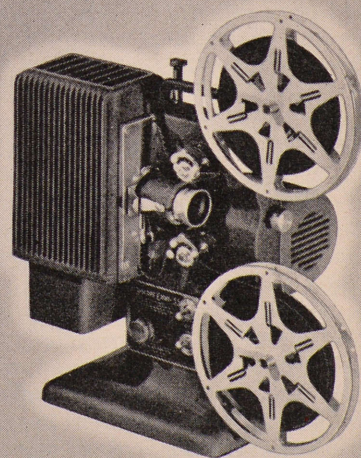
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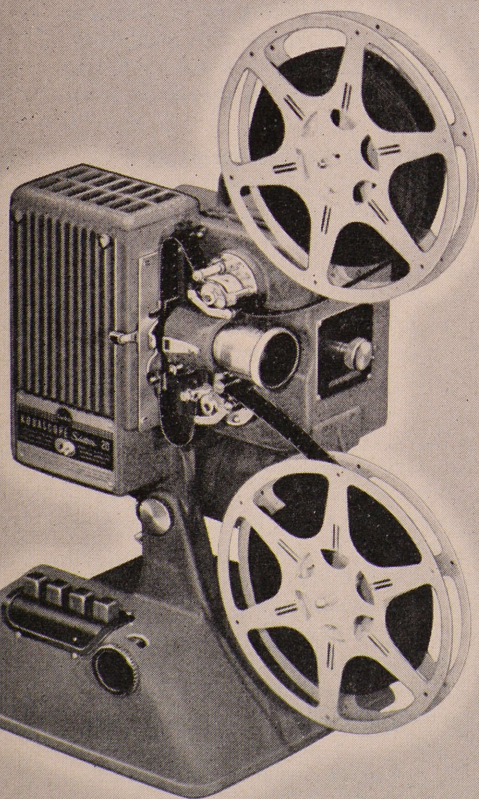
KODASCOPE SIXTEEN-10

Accepts any of six lenses, any of four lamps up to 1,000 watts—you can fit your shows to the size of your audience. It's economical, too—only \$127.50 with 2-inch $f/1.6$ lens and 750-watt lamp.



KODASCOPE EIGHT-33

Simple and positive in operation, the "Eight-33" provides plenty of light for average 8mm. home shows from its 500-watt lamp and $f/2$ lens—Lumenized, as are ALL Kodascope lenses, for greater brilliance and detail. \$78.



KODASCOPE SIXTEEN-20

The same lens-lamp versatility as the "Sixteen-10"—coupled with projection "extras" such as push-button controls, "still" and reverse projection, Cordomatic power cord. With $f/1.6$ lens, 750-watt lamp and standard case—\$245.

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20. (Conclusion) Distributing Your Film

By CHARLES LORING

Every film that is produced has a purpose behind it. The Hollywood photoplay is produced for the purpose of entertaining millions of American and foreign moviegoers whose admissions at the box office will mean profit to the stockholders. The commercial or industrial film is made to interest prospective customers in a particular product. The educational film is made to train students in schools or employees in industry. The newsreel and documentary films are made to record current events and to interpret these events in terms of their influence upon the social scene.

Granted that the producer knows in advance the purpose for which he will use his film when it is completed, there still remains the physical problem of releasing and distributing the picture. This problem depends upon several important factors: the general category into which the film itself falls, the type of audiences sought, the extent of the potential "market" for the picture, and the distributor's actual physical set-up for getting the film accepted and shown in the right places.

It can readily be seen that proper distribution is of the utmost importance to the producer and worthy of at least as much time and effort as the actual production of the picture — for unless the film can enjoy the widest possible release within the scope of its type and subject, a good bit of the time, effort and expense of production will be wasted.

It behooves the wise producer to fully investigate distribution possibilities before he gambles his assets on the production of a film. Many a hapless movie-maker has devoted much expensive effort to the production of a film that "seemed like a good idea" only to discover, when the picture was all completed, that he had not the vaguest idea of what to do with it.

Factors To Be Considered

In order to fully appreciate the problems of distribution, let us consider one by one the factors which must be taken into account in releasing a film.

The first element to be considered is the general category into which the film falls. The main categories are: (a) *The entertainment film or photoplay*, (b) *The commercial or sales promotion film*, (c) *The industrial or technical film*, (d) *The*

newsreel and documentary film, and (e) *The educational or training film*.

The entertainment film or photoplay has, up until fairly recently, been restricted almost entirely to the 35 mm. studio product released in established theatres. An offshoot of this veritable monopoly is the policy instituted some years back by the more progressive studios of releasing selected 35 mm. photoplays in the form of 16 mm. reduction prints available for private or public showing on a rental basis. These prints, however, are customarily not released until a year or more after the release of the 35 mm. version.

The 16 mm. feature print field has now developed into a thriving industry in its own right due to the tremendous increase in the number of sound projectors which have been purchased in recent years by individuals and organizations. In order to fill the demand thus created for feature pictures, a number of companies have been formed to shoot fictional photoplays in 16 mm. direct sound. Many of these companies have thoroughly professional staffs of Hollywood-trained technicians. They use the finest of equipment, and the quality of their product compares not too unfavorably with that of professional 35 mm. photoplays. Such companies either handle their own distribution, or turn that phase of operations over to a separate organization engaged solely in the business of distribution.

Films for Commerce

The *commercial or sales-promotion film* is just now really beginning to come into its own. Business interests have discovered that the most direct, forceful and lasting impression that can be made upon the consumer is an intelligent combination of sound and visual presentation, especially when "dressed up" with color and first-rate background music. Producing organizations devoted exclusively to the production of this sort of film have sprung up in profusion within the past few years. They are concentrated mostly in New York and Hollywood, although individual companies exist in almost every large commercial city in America.

The distribution of the *commercial film* is usually handled by the client himself. If his product is of a type that appeals to a

more or less limited clientele, the picture should have a similar appeal. If, on the other hand, the product is manufactured for the general public, then similarly the film will have to be distributed to reach the mass audience. Such distribution is usually arranged by means of showings before civic groups, clubs and trade organizations, as well as before audiences at fairs and conventions. Where the audience-appeal of the picture is more limited, the client will often send his sales representatives out with prints of the film and portable projectors which can be set up quickly right on a prospective customer's desk.

The *industrial or technical film* is similar to the *commercial film* in that it is made for the purpose of influencing an audience favorably toward a certain organization, product or service. It differs in that it is more technical in content, more straightforward in cinematic approach, and more restricted as to its potential audience. It also concentrates less on entertainment value, although a great many industrial films do have a great deal of audience appeal.

The *industrial film* finds its greatest audience among technicians engaged in specific industries. It is especially welcome for showing at meetings of professional clubs, scientific organizations, and at conventions. While the scope of its distribution may be small in terms of number, it is a relatively simple matter to arrange for this type of picture to reach the "right" people, since there usually exists a pre-established interest in the film's subject matter.

Films for Enlightenment

The *documentary film* and its smaller brother, the *newsreel*, both come under the general heading of *motion picture journalism*. The newsreel was conceived first as a straight reportorial medium designed to present factual news in an unbiased manner. European producers like Paul Rotha and Robert Flaherty, as well as such American producers as Pare Lorentz and Louis de Rochemont went farther in delving into the facts to analyze the causes and effects of social phenomena. The result was the *documentary film* which presents in editorial fashion the *pro* and *con* of important social problems.

The distribution of newsreels is handled exclusively by four or five newsreel companies which are subsidiaries of the principal Hollywood studios. Certain series of documentary films, such as "The March of Time" and "This Is America" are handled in a similar fashion. Other documentaries are distributed by government agencies such as the Department of Agriculture, the Bureau of Mines, etc. These organizations distribute not only pictures made on assignment by their own crews, but also films shot by outside producers

which meet certain required standards. Lastly, documentary films are distributed on a rental basis by independent companies set up solely to release films made by producers lacking distribution facilities.

Education and training films are, of course, made for instructional purposes and are therefore of interest to groups and individuals interested in learning about a particular subject. Such audiences consist of two main groups: students in various types of schools, and professional employees who wish to learn more about their jobs.

The purely educational film is slanted for students ranging from grammar school to college level. Many professional and trade schools also use films as training aids. Distribution of this type of film is usually a matter to be settled between the producer (or his distribution agency) and the administrative board of the school. The best manner of solicitation is for the producer to prepare a detailed brochure of the film illustrated with scenes from the action. The brochure is then sent to a selected list of schools which might be interested in the subject matter of the film. Included with the brochure is a Preview Request Card which the school is invited to fill out and mail should it wish to screen the picture.

The *training film* is produced for an organization interested in teaching specific skills to new employees or improving the efficiency of its personnel. Its audience is, therefore, selective, limited, and more-or-less guaranteed. The organization itself almost always handles its own distribution of such films.

Releasing Your Own Films

No matter what type of film is to be distributed, there are both advantages and disadvantages for the producer doing his own releasing. On the credit side it should be said that the producer may very well make a larger percentage of profit in money from a certain picture if he handles the distribution himself—but this task may interfere with his production activity to the extent where he is actually worse off than if he had turned the distribution over to someone else.

Not only is distribution a time-consuming occupation, but it is also a highly specialized field that requires a marketing approach of a unique variety. The creative talent required to produce a film is rarely combined with the sort of business sense necessary to efficiently distribute that film. The obvious solution, of course, is for the producer to have affiliated with him a person especially skilled in the distribution phase of motion pictures.

Lacking this kind of arrangement, the producer will simply have to take time from his production activities to market the film. It is assumed, of course, that he has analyzed the potential field of distri-

bution prior to actually filming the picture, but he should also survey the situation again upon completion of the film to make sure that conditions have not changed in the meantime. Only on the basis of circumstances as they exist when the picture is completed can he make really accurate plans for distribution.

Once having undertaken such a project, he must be prepared to follow through, since the distribution of a film is a lengthy process that often extends over months and even years. If he lays the initial groundwork efficiently, he may be able to turn the bulk of the actual work over to an assistant later on.

Releasing On a Royalty Basis

Many producers who have no definite distribution set-up, or who feel that their time is more profitably spent in the *production* of films, customarily turn their pictures over to a trustworthy distribution organization for release on a percentage or *royalty* basis. Many such reputable organizations can be found listed in a book called: "1,000 and One," which is published by Education Screen, 64 Lake Street, Chicago.

The arrangements made and the percentages involved in such deals vary widely between individual producers and distributors, so that it is impossible to state definitely what is or is not a fair percent-

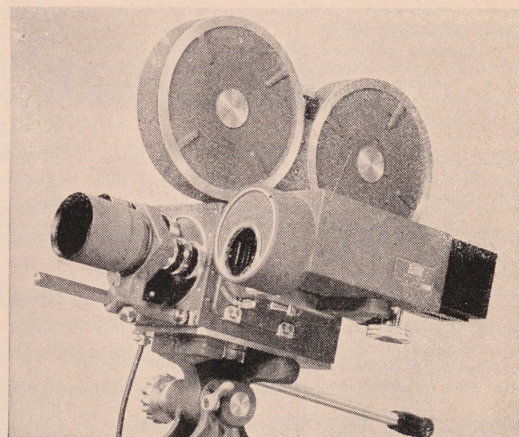
age. The producer will do well to query other producers who have made similar arrangements and find out in that manner which distributors offer the best deal. He will also want to contact a number of these distributors directly to get an idea of what kind of profitable arrangement can be made.

The usual royalty arrangement is more or less of a *lease* by means of which the distributing organization is given the exclusive or non-exclusive right to distribute a certain film for a set number of years. Such contracts usually include a sliding scale of royalties for rentals and sales of prints, as well as an option to renew the contract for an additional period following the expiration of the first term. The distribution agency may or may not agree to assume the cost of prints, but will usually assume the actual outlay for distribution (such costs to be deducted from the profits upon which royalties are based.)

There is an alternate plan which some producers use with very good results and which combines the advantages of private distribution and release on a royalty basis. The producer generally has a list of accounts which, on the basis of past experience, he knows to be more or less "sure" sales. He contacts this list immediately upon completion of the film and sets up a series of previews for these accounts.

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Having thus captured the cream of the ready market in immediate sales, he then turns the film over to a distributor for release on a royalty basis and reaps a smaller but steady harvest over a period of time with no additional effort on his part to promote that particular film. This arrangement works very well with producers who want to make as large an im-

mediate profit as possible but do not wish to take too much time away from production activities.

Horizons—Present and Future

As this book goes to press, the American motion picture industry stands on the threshold of the most productive and profitable period in its history. While there is current congestion in the professional 35 mm. photoplay field due mostly to curtailed foreign release of American films, the confusion is regarded by the industry in general as being of a temporary nature, and it is felt that the adjustments now being made in studio operating procedures will result in a vastly more efficient and ultimately more prosperous American motion picture industry.

In the 16 mm. field the boom is now underway and promises to develop into a profitable avalanche. The use of motion pictures as the principle training aid during our most recent world war proved conclusively to many erstwhile skeptics that the 16 mm. sound film is a virtually unparalleled medium of entertainment, instruction and promotion. The current heavy demand for sound projectors and films concretely bears out this assertion. It would be a mistake, however, to feel that the public will accept just any sort of film. The general audience has been conditioned to the technical excellence of the Hollywood product. The average moviegoer is now aware (and often quite critical) of photography, direction, sound rendition, background music and color quality. He will expect the same high quality in the 16 mm. field as he is accustomed to seeing on his theatre screens, and as the production field becomes more competitive only those producers who can come through with a high standard of quality will survive.

Schools throughout America and most foreign countries are busily installing the latest sound projection equipment and building up their film libraries. The trend is definitely toward *visual education*. Many educational films now in use are obsolete and must be revised. Many subjects newly added to the curriculum have not yet been illustrated in terms of motion pictures.

The field is large and the demand great for interesting and accurate films of an educational nature.

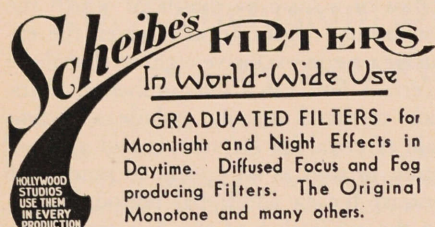
In the commercial field, more and more companies are turning to the 16 mm. motion picture as the most selective and forceful method of presenting their sales messages. There is a place for the motion picture in almost every business and the commercial world is rapidly becoming educated to that fact.

Unquestionably the brightest new horizon for 16 mm. motion pictures is television. This electronic miracle is no longer a theory, but an actuality that promises to become even more popular in time than present-day radio. Television producers look to the motion picture as the hope of the television industry to maintain high standards of quality in program presentation. There will be a bulk of "live action" shows when television shifts into high gear, but many of the really finished dramatic and commercial productions will be telecast from 16 mm. films.

This will mean a demand for short, well-produced motion pictures of a fictional nature as well as variety shows and advertising shorts of one to two minutes duration to replace the present commercial "spot" announcements. It is hoped that the producers of these commercials for television will use better taste in presentation than is currently the case in radio.

The outlook for the motion picture is a healthy one. Whether the producer is an advanced amateur making pictures for the amusement of himself and his friends, or a professional turning out commercial, industrial or education films, he has every reason to expect a wider and more profitable market for his product. He owes it to himself and to his audiences to keep abreast of the latest production techniques and equipment, so that his film as it appears on the screen will be, as it was *meant* to be, an amalgam of the finest arts presented for the entertainment and enlightenment of the greatest number of people.

THE END



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- James Van Trees was appointed to the board of governors of A.S.C.
- Robert Kurrle had completed "All the Brothers Were Valiant" at Metro.
- Reggie Lyons was staff photographer for Jess Robbins productions.
- Gilbert Warrenton was at the New York Paramount studios photographing Alice Brady in "The Leopardess."
- Homer Scott and Ed Du Par were photographing "Little Church Around the Corner" at Warners.
- George Barnes was with director Rowland V. Lee photographing Florence Vidor in "Alice Adams."
- Andre Barlatier was filming a Leah Baird feature.
- H. F. Koenekamp was passing out cigars celebrating birth of a son.
- Floyd Jackman had just completed "Michael O'Halloran" for Gene Stratton Porter.
- George Schneiderman finished "Pawn Ticket 210," a Shirley Mason starrer.
- Harry Fowler was on location at Shaver Lake shooting "The Man from Outside," with Frank Mayo, Miriam Cooper and Stuart Holmes heading the cast.
- James Van Trees wrote an article describing experiences in photographing "The White Flower" on location in Hawaii.
- Charles Stumar had just returned from making a picture in Berlin, and described production conditions in Austria and Germany in an extended article.

Eastman Kodak Plastics Lab

Special laboratory to intensify development of plastic parts for cameras, projectors and other photographic apparatus has been opened at the camera works of Eastman Kodak, where research work and experimental studies will be conducted. Garson Meyer, chief chemist of the camera works, will supervise the new department, with Gerard Delaire functioning as engineer-in-charge of the laboratory.

Although plastics are now widely utilized in making cameras, carrying cases and many other pieces of Kodak photographic equipment, and the actual, large scale production of same is done by several custom molding concerns; the plastics laboratory will enable Kodak to more quickly and scientifically solve many research and engineering problems to accelerate adoption of plastics more widely.

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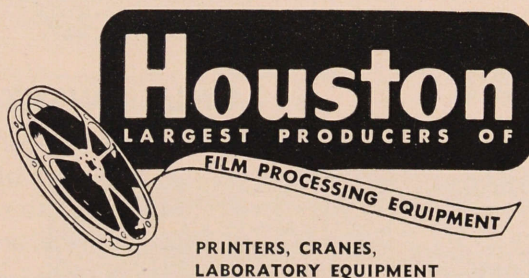
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RECORD SALES IN 1947 FOR BELL & HOWELL

Record peace-time high of more than \$18,000,000 in net sales was achieved during 1947 by Bell & Howell Company. This fact was disclosed by president J. H. McNabb at initial 1948 meeting of the company's board of directors in Chicago two weeks ago.

At the present time, the company anticipates continuance of the heavy demand for photographic products, and president McNabb indicated that production and sales budgets approved for the coming year would be the highest in the organization's history, further stating that the company was continuing its long-range expansion program of adding to its productive plants and facilities.

Most important factor accounting for the increased sales of B&H during 1947 was the successful overcoming of the 1946 shortage of materials and parts for cameras, projectors and visual education equipment; together with the exceptionally high demand for cameras and projectors by the rapidly-expanding 16 and eight mm. fields, especially in the home movie division. Nearly 50% of the company's sales for 1947 centered in the amateur movie field. Recognizing this impor-

tant segment of the market, B&H during the past year introduced a new 8 mm. magazine loading camera; a new 8 mm. projector model; and a new 16 mm. camera for the advanced amateur.

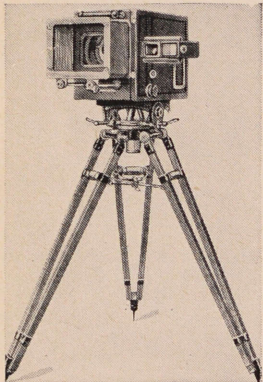
Also occupying an important place in the company's current manufacturing schedules are 16 mm. sound projectors for use in schools, churches and industry, for visual education and entertainment.

Bell & Howell Company pioneered in the manufacture of professional 35 mm. equipment, and—while it still is one of the largest suppliers to professional stu-

dios and laboratories throughout the world—sales to this market were only 10% of the 1947 gross. But the precision necessary in manufacturing cameras and other equipment for professional use, has been carefully followed in the production of 16 and 8 mm. equipment.

President McNabb disclosed that Bell & Howell Company earnings for the first nine months of 1947 were estimated at \$1,755,742, after Federal Income taxes, equivalent to \$3.60 per share on common stock. Final audited figures for entire year of 1947 will not be available until release of company's annual report to stockholders in April.

S.O.S. Specials of the Month



DEBRIE Super-Parvo STUDIO BLIMPED CAMERA

Comparable Value \$15,000

SPECIAL \$4975

Only 3 outfits available! The peer of 35-mm. professional cameras—ultra quiet—U.S. Navy surplus—condition like new. Latest Super Parvo DeBrie Studio Camera, 5 Astro Pan Tachar fast lenses, motor, 10-1000' magazines, direct focus rackover, pilot pin registration movement, all features and heavy type U tripod.

ADDED SPECIALS!

Wall 35-mm. B&H type Studio Camera, 4 lenses \$1595
B&H 35-mm. Eyemo motorized cameras with lens \$267.50
Arriflex 35-mm. camera, 4 lenses, complete....\$995
Cinephone 35-mm. camera, 4 lenses, complete \$1495
Professional Jr. Tripods with case, like new, \$99.50
Latest 1948 Auricon Pro 16-mm. sound cameras \$1095
W.E. 35-mm. Sound Moviola, 3 way \$795

EVERYTHING FOR STUDIO & LABORATORY—
Lights, Mikes, Booms, Dollies, Lenses, Background Process, Moviolas, etc. Send for Bulletin Sturelab—thousands of good buys!

S.O.S. Cinema Supply Corp.

Dept. AC, 449 West 42nd St., New York 18



ONLY TWENTY-ONE YEARS AGO

This still brings back recollections of the days of hand-cranked cameras in the pre-sound era of 1927. On location at West Point for "Dress Parade" were: (left to right) Peverell Marley, A.S.C., director Donald Crisp; Gabe McBride, and Walter Streng, A.S.C.

The hand-cranked cameras used for the production, shown in background, were: (left to right) Mitchell, Bell & Howell and Pathe.

DeVry Introduces Lightweight 16 mm. Projector

DeVry is introducing a lightweight and low-priced 16 mm. sound-film projector under name of the Bantam. Company states the machine is entirely of post-war design, and incorporates projection mechanism, soundhead, amplifier, speaker and screen in a small compact case weighing less than 31 pounds.

Operational features of the new DeVry model include:

Brilliant 750-1000 watt illumination. Light output exceeding 200 lumens, more than adequate for showing large size pictures in auditoriums.

Condenser and fast projection lens are coated with a microscopically thin layer of magnesium fluoride to reduce internal reflection and increase light transmission.

Another feature of the new DeVry "Bantam" is the efficient sound filtering system, a system that eliminates perceptible flutter and wows and makes for remarkably lifelike sound reproduction. Spring dampened sound filtering rollers acting in perfect conjunction with a statically and dynamically balanced flywheel, assures constant speed of the film at the sound scanning point by filtering out the intermittent action imparted to the film at the film gate, the flutter caused by the action of the sprocket teeth, and other annoying disturbances caused by bad splices, curled or mutilated film.

One of the many DeVry advantages retained in the new "Bantam" is the Automatic Loop Setter. This device makes possible the resetting of the lower loop without damage to the film when loop is lost due to faulty film or incorrect threading. A flip of a lever automatically resets the correct loop and the show goes right on—uninterrupted.

Other operational features include—sound and silent projection, 2000-ft. film capacity, all controls on one accessible panel, fast, safe motor rewinding of film without changing reels, cool operation through a ventilating system coupled with a motor driven fan, one point lubrication, sure acting tilting device, dependable

drive motor, positive take-up of all size reels, side tension control at aperture, and quiet operation on either A.C. or D.C. A DeVry guarantee certificate accompanies each projector.

The speaker provided as part of the new single case DeVry "Bantam" is a 6-inch Alnico 5, permanent magnet type. It is usable in any one of three ways with ideal results—attached to projector in carrying position, open with speaker grill facing audience, or at the screen, for which a 25-ft. cable is furnished.

EXPOSURE METERS FOR SALE

One NORWOOD and one GE. In good condition. Both in leather cases.

Used by a Director of Photography in the Hollywood Studios. Can be seen in offices of A.S.C.

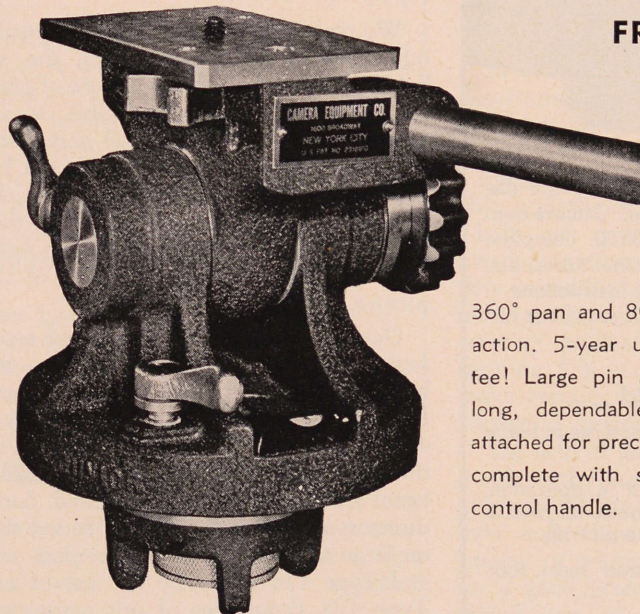
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Super Smooth Pan and Tilt

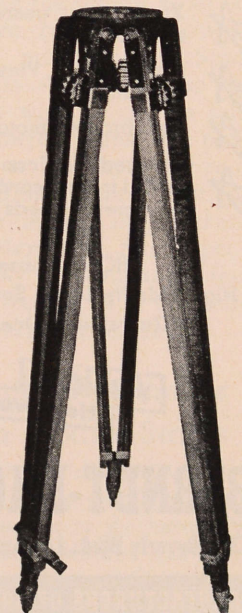
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"PROFESSIONAL JUNIOR"

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TRIPOD



360° pan and 80° tilt smooth-as-silk action. 5-year unconditional guarantee! Large pin and trunnion assures long, dependable service. "T" level attached for precision accuracy. Comes complete with steel rubber-gripped control handle.



"Professional Junior" friction removable head interchangeable with Geared Pan and Tilt tripod head. Both fit "Professional Junior" standard tripod base, "Hi Hat," and "Baby" all-metal tripod base. Top plate of each takes 16mm E. K. Cine Special, with or without motor; 35mm DeVry; B & G Eyemo, with or without motor and 400' magazine, and with or without alignment gauge; any type of 16mm hand-held camera, Speed Graphic or 8x10 View, and other still cameras.

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35 MM. BLUE SEAL S-O-F Location Portable Recording System. Complete Outfit, New, \$8500.00.

16 MM. MAURER, Model "D" S-O-F Recorder, with Amplifier, ACN Unit, Power Unit, Complete, Guaranteed and Like New, \$3200.00.

16 MM. AURICON S-O-F Recorder with Noise Reduction Amplifier, \$960.00.

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16 mm Sound-On-Film Camera



Designed in Hollywood for the discriminating movie maker. Camera (less lens) priced from \$1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions. See your dealer or write today for further information.

Features...

- ★ Records talking-pictures in black and white or color
- ★ Completely silent in operation, self blimped; no noise for recording microphone to pick up.
- ★ Veeder-Root geared reset foot-age counter
- ★ Auto-Parallax View-Range Finder available.
- ★ Synchronous motor driven.
- ★ Rugged Auricon "Iron-Vane" sound track recording galvanometer, never needs adjustment.

RCA Licensed
High Fidelity 16mm Sound-On-Film
Guaranteed One Year



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**MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931**

Set Lighting Economy

(Continued From Page 52)

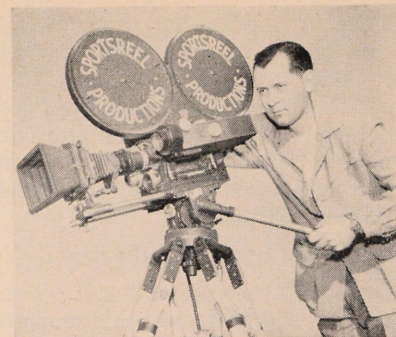
teristic for each unit it was possible to maintain stable operating conditions.

Some projection arc lamps in theatres are operated on low voltages from individual generators or rectifiers with very little grid ballast. Rotating high intensity lamps similar to the Type 90 or Type 170 burners are also operated, two or more lamps, from a single generator of as low as 80 volts output.

The 115-120 volts used in present motion picture studio practice is not necessary for stable carbon arc operation. With proper grid ballast adjustment and certain changes in feeding mechanisms all rotating high intensity carbon arc lamps in the studios could be operated from power sources of much lower voltages, or approximately 20 percent to 25 percent grid ballast voltage drop. However, the problems involved in the changing of studio power supply are obvious.

We realize that, when compared to the other strictly mechanical costs, the set lighting costs for a motion picture of great production value are considerable; *we also realize that it is light which makes this production value possible.* We do not believe that economies which could reduce these mechanical costs are justified if they actually increase the total production costs, or if they affect the final quality of the picture.

Our approach to the question of economies in the lighting of large sets has been in the development of more powerful single sources, such as the M-R Type 450 "Brute" lamp. This lamp delivers twice the light of the Type 170 and with certain beam spreads the gain is threefold. Some directors of photography have found that on large sets they are able to replace several Type 170 lamps by the use of one Type 450. Economies of this nature not only reduce the overall cost of production, but give the directors of photography better tools to work with.



Where there's action—plenty of action, there is Walter D. Porep of Sportsreel Productions with his new Mitchell 16 mm. Professional. Specializing in sports cinematography, Porep was engaged by the University of Michigan to film the Rose Bowl game. A 1000-ft. magazine on the Mitchell made it possible for him to shoot an entire half of the game without reloading.

Art Direction

(Continued From Page 49)

tographed in the interior of Mexico with actual buildings being used as the settings. Part of "To the Victor" was filmed on the Normandy beach and in the streets of Paris. However, as effective as this type of filming is, it has the drawbacks of expensive transportation, the difficulty of securing accommodations for the studio personnel, and always the problem of curious spectators who can't resist watching a movie in the making.

According to Smith the majority of Hollywood films will continue to be made in studio sound stages and on exterior sets built at the many accessible, scenically beautiful, and weather perfect locations in and around Southern California.

Sheppard Retires from Kodak

Dr. Samuel E. Sheppard, widely known for his research on the sensitivity of photographic materials, has retired after 35 years with Kodak Research Laboratories. His research work and development on gelatin is of great importance to present-day photographic quality.

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BLIMP GEARED HEADS
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CANDIDATES FOR BEST CINEMATOGRAPHY OF 1947

As a result of the voting on the preliminary ballot, the following six black-and-white and six color productions are under current consideration by the Academy of Motion Picture Arts and Sciences for nomination as the best achievements in cinematography during 1947. These productions are currently being shown in Hollywood, and the two productions receiving highest votes in specific classifications, will go on the final ballot for selection.

COLOR PRODUCTIONS

"Black Narcissus," Jack Cardiff, A.S.C., Director of Photography. Produced by Michael Powell and Emeric Pressburger in England and distributed in the United States by J. Arthur Rank through Universal-International.

"Captain From Castile," Charles Clarke, A.S.C., and Arthur Arling, A.S.C., Directors of Photography. Produced by Twentieth Century-Fox.

"Forever Amber," Leon Shamroy, A.S.C., Director of Photography. Produced by Twentieth Century-Fox.

"Life With Father," Peverell Marley, A.S.C., and William V. Skall, A.S.C., Directors of Photography. Produced by Warners.

"Mother Wore Tights," Harry Jackson, A.S.C., Director of Photography. Produced by Twentieth Century-Fox.

"Tycoon," Harry Wild, A.S.C., Director of Photography, Produced by RKO.

BLACK-AND-WHITE PRODUCTIONS

"The Bishop's Wife," Gregg Toland, A.S.C., Director of Photography. Produced by Samuel Goldwyn for RKO release.

"The Foxes of Harrow," Joseph La Shelle, A.S.C., Director of Photography. Produced by Twentieth Century-Fox.

"Gentlemen's Agreement," Arthur Miller, A.S.C., Director of Photography. Produced by Twentieth Century-Fox.

"Great Expectations," Guy Green, Director of Photography. Produced in England by J. Arthur Rank and released in the United States by Universal-International.

"The Ghost and Mrs. Muir," Charles Lang, jr., A.S.C., Director of Photography. Produced by Twentieth Century-Fox.

"Green Dolphin Street," George Folsey, A.S.C., Director of Photography. Produced by Metro-Goldwyn-Mayer.

HUMANE SOCIETY RECOMMENDS ANIMAL FILMS

SUGGESTION that 8 and 16 mm. professional and amateur movie makers consider shooting more film subjects of pets and domestic animals, is advanced by Warren W. McSpadden of American Society for the Prevention of Cruelty to Animals.

In pointing out that most amateurs concentrate on shooting scenery, he states that personal film collections can be varied with the inclusion of several reels of animals. And, McSpadden continues, the film making of pets has hardly been covered by amateur movie makers, and there are many subjects that can be made that will test the film-making ingenuity of the cameramen.

Several years ago, Kenneth Space made a 400 foot black-and-white silent reel of a kitten, which was widely acclaimed in the educational world, and he sold many prints of the subject for a good profit. In another case, two youthful movie enthusiasts prepared a film of a dog's day in 16 mm., and the idea and picture proved

so novel and packed with human interest that the famous shorts producer Pete Smith bought it to remake as a theatrical short.

Amateurs who are continually seeking interesting subjects for their movie making might consider the proven fact that entertainment features with dogs and horses in prominent roles, have always proven successful box office for the film studios. During the past few years, the Lassie (dog) and Flicka (horse) productions have been surprisingly successful with theatre audiences. And previously, few can forget Rin Tin Tin, Strongheart, and Rex, King of Wild Horses. Mack Sennett, famous comedy producer, had the popular dog Teddie in a series of his two reels; while Hal Roach always prominently displayed a dog as companion to the kids in Our Gang comedies.

Ken Murray, astute showman whose Blackouts variety show is still running in Hollywood after six years, recently added a trained bird act to his program. He be-

came so enthusiastic about their uncanny abilities to act and take training that he made a feature picture with only the birds as players. It will shortly be released in regular theatres by Republic.

In addition to pet subjects for which a story outline or script is prepared by amateurs for unusual filming and potential strong entries in contests; McSpadden points out a number of basic ideas for films which might be sold to commercial organizations for advertising or promotional purposes.

His suggestions include subjects on rabbits, pigeons, canary, and guinea pigs; detailing the breeds, raising, feeding, care, housing, etc., of each type of pet.

Of course, there are innumerable ideas for film subjects on dogs and cats—most easily discernible being training, cute antics, etc. "Grooming the Dog" may be a good basis, McSpadden suggests, for a subject of 400 feet of 16 mm. kodachrome. It allows for many interesting sequences such as proper bathing, combing, brushing, clipping, plucking, elimination of fleas and ticks, and best treatment of mange. A cat could easily be the subject if one is more readily available.

In making such pet pictures, McSpadden stresses the point that the film maker does not necessarily have to be well-versed in the particular subject. There are a number of good reference books available, and the ASPCA publishes booklets which are available. In addition, local breeders, trainers or fanciers of various pets would be happy to cooperate in the filming. One most important point in starting production of a handling or training film on any type of pets is to make certain that the subject matter is correct in procedure at all times.

The field of pets is wide open for those movie enthusiasts who want to produce unusual and interesting pictures for their own collections, with the possibilities present of selling the subject as an entity for a good profit, or prints to cover the initial cost of production. McSpadden recommends that—for those who would make pet films with an eye on sale of subjects to commercial firms—the pictures should be shot at 24 frames per second; as practically all of the film libraries and distributors are not in the market for silent subjects shot at 16 frames per second. In originally shooting at 24 frames, sound can be recorded for the subjects later by the library or purchaser.

Moulin General Manager Of Eastman Kodak Stores

Clyde N. Moulin has been appointed general manager of Eastman Kodak Stores, and will headquarter at Rochester. With Kodak since 1905, Moulin was recently manager of the company's Chicago stores and district manager of the Great Lakes and Central divisions.

Photographic Highlights

(Continued From Page 45)

tory color pictures were still being made in this country and abroad by two-color processes.

A historical review of the development of the sound motion picture was published by E. I. Sponable (*J. Soc. Mot. Pict. Eng.* 48: 275, April 1947).

Standardization. A total of 79 standards were approved for photography in recent years as a result of the work of Sectional Committee Z38, Photography, of the American Standards Association. Bulletin Z38/359 of the ASA summarized the status of the approved and proposed standards in this field as of November 10, 1947. A wide variety of subjects were covered including: Method for Determining Speed and Exposure Index; Sensitometry of Photographic Papers; Method for Determining Resolving Power of Lenses for Projectors for Slide film. The Sectional Committee on Motion Pictures, Z22 of the ASA also reported progress in three papers published in the *Journal of the Society of Motion Picture Engineers* in February, August and December.

A series of papers on lens calibration were published by a sub-committee of the SMPE headed by R. Kingslake. Besides recommending a standard procedure for measuring the photographic speed of a lens, this group will also attempt to standardize a new system of speed marking to replace the f-number markings that are the only indication of lens speed (*J. Soc. Mot. Pict. Eng.* 49: 95, August 1947). K. Pestrecov presented data on the resolving power of lenses (*PSA Journal* 13: 155, March 1947). J. W. McFarlane discussed the subject of lens flare and its effect on picture quality (*ibid* 13: 344, June 1947). M. Herzberger proposed a new method for obtaining data on the light distribution in an optical image and showed that when this information is plotted, the results are very similar to photographs of the image of a point light source (*J. Opt. Soc. Amer.* 37: 485, June 1947).

New instrumental techniques for studying the problem of photographic granularity and graininess as well as the characteristics of the visual system were discussed by L. A. Jones and G. C. Higgins (*ibid* 37: 217, April 1947). The dimensional stability and physical properties of safety Aerographic film used for topographic mapping work were investigated by J. M. Calhoun (*Photogrammetric Eng.* 13: 163, June 1947). Relationships between sprocket pitch, film pitch, and film wear of 16-mm film were studied by C. F. Vilbrandt as an aid for the extension of projection life of such film (*J. Soc. Mot. Pict. Eng.* 48: 521, June 1947). The production of very fine scales or grati-

cules on optical instruments was described in papers by G. W. W. Stevens and by A. J. Bull (*Phot. J.—London* 87B: 34 and 43, March-April 1947).

Photographic Manufacture. Increased demand for photographic materials and equipment from both amateur and professional users, especially the latter, resulted in a step-up in production to an all-time peak for any peace time year. Besides the new color materials previously noted, there were introduced a few new and improved papers. Velite, a contact printing paper for amateur use, could be handled for two minutes without fogging under ordinary room lighting of a 60-watt lamp four feet away; a Number 1 Photoflood lamp gave good exposures in a few seconds. Kodagraph Autopositive, a paper of extreme contrast, gave positive photocopies from positive originals upon exposure to yellow light and with normal development. Other new paper products were *Illustrator's Azo* (Kodak), and *Portraya* and *Onyx* (Haloid). Several improved papers were reinstated (sometimes under new names) after being discontinued during the war, as follows: *Athena* and *Platino* (Kodak), *Indiatone* (Ansco), and *Velura* (duPont-Defender). The name Kodagraph defined a complete line of films, papers and products for industrial photography. Special emulsions on plates for the recording of tracks by nuclear particles were sold by Ilford, Ltd. and by Eastman Kodak Company.

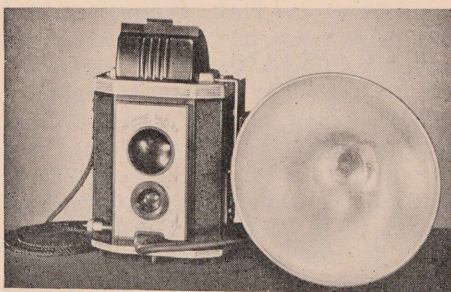
Many amateur and professional cameras were supplied with built-in photoflash synchronization (Fig. 6). Twin-lens reflex cameras continued to retain their popularity as represented by the new Ansco Automatic Reflex with an f/3.5, 83-mm lens and automatic film transport mechanism, the Argoflex, the Ciro-flex, the Kodak Reflex and other similar type cameras. The Spartus Press Flash camera incorporated a built-in flash reflector and the new Kodak Duo-flex had a large horizontal view finder conveniently located on the top of the camera (Fig. 6). A new 35-mm miniature camera called the Kardon and patterned after the German Leica was built by the Premier Instrument Corporation. Graflex announced its new press cameras known as Pacemakers. The Portramatic camera used roll film, 70-mm

wide, and had electrical shutter control and automatic winding. A special automatic camera designed by R. Clark and using an electronic flash built by H. E. Edgerton was employed at Leland Memorial Hospital, Riverdale, Maryland, for photorecords of new-born infants (*Rochester Times-Union* 30: 2, October 20, 1947). A few details of the new Army Signal Corps camera using 70-mm film were announced. Known experimentally as PH-518PF, the automatic mechanism of this camera snaps the picture, winds the film, and cocks the shutter. The construction and design were said to be so rugged that the camera can be used effectively even after immersion in water, exposure to tropical heat or to arctic cold (*ibid* 30: 17, November 24, 1947).

European camera factories were in operation again as indicated by importation of cameras including the following: Leica III, the Robot II, the Rolleiflex, the Zeiss Ikonta 35-mm camera, and a French camera known as the Lynx II.

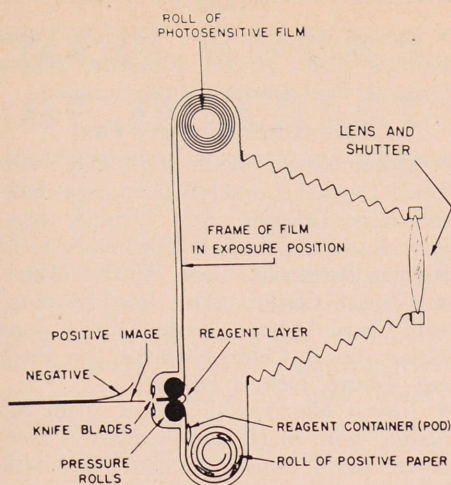
Improved and new models of exposure meters included the General Electric PR-I, the Norwood Director, and the Weston Master. Better projection equipment was available for the small color slide photographer as represented by the following projectors: Bausch and Lomb Miniature Slide Projector, the Spencer MK Delineascope, the GoldE Master Projector, the Kodaslide Master Model and the P.R.C. Automatic Slide Projector. Several new items of amateur and semi-professional cine equipment were introduced as follows: the Bell and Howell 8-mm Magazine Camera; Prefex Magazine Double 8 camera; Revere-70 Magazine camera; Ampro-8 Projector; DeJur "1000" 8-mm projector; Keystone 8-mm Model K108 projector; Kodascope Eight-90; RCA-400 16-mm sound projector; and the Victor Animatograph Lite-Weight 16-mm sound projector. The DeVry Corporation built a professional 16-mm sound projector in cooperation with the Army Signal Corps. The Gaumont-Kalee Model 21 sound projector for 35-mm film made by Kershaw and Sons, Leeds, England was a completely enclosed standard theater projector.

The Photographic Process. One of the most interesting processes described during the year was the one-step process of E. H. Land which produces a finished positive print in the camera about one minute after making the exposure. In one form of this process, the camera contains a roll of negative material and a roll of specially treated paper, on which is attached at intervals, a small sealed envelope or "pod" containing a viscous mixture capable of developing the negative and forming a positive image at the same time (Fig. 7). After normal exposure of the negative, it is wound in close contact with the paper through pressure rollers which break the pod and spread the chemicals



Amateur reflex camera with built-in synchronized flash.

Photo: Eastman Kodak.



Above: Diagram of "One Step" camera invented by E. H. Land. Below: Land strips the positive print from the negative.

Photos by Polaroid Corp. and Acme.

uniformly between the two layers. As the negative material develops, the unexposed grains are dissolved and reprecipitated as a positive silver image in the layer next to the negative. After one minute the paper containing the positive image is stripped from the negative. (J. Opt. Soc. Amer. 37: 61, February 1947) (Fig. 8). Other one-step, image transfer processes disclosed in the patent literature but not known to have been publicly demonstrated were described by Varden (PSA Journal 13: 551, September 1947).

T. H. James summarized recent hypotheses on the mechanism of photographic development (J. Chem. Education 23: 595, December 1946). Development effects resulting from the interaction of adjacent images were discussed by R. N. Wolfe and R. S. Barrows (PSA Journal 13: 554, September 1947). The nature, cause, and methods of prevention of sulfide stain, a common defect which is encountered with used developers containing extremely small quantities of sulfide, was discussed by R. W. Henn and J. I. Crabtree (ibid. 13: 752, November 1947).

A scheme for the rapid mixing of de-

velopers as used by the Batelle Institute, Columbia, Ohio, consists of using four stock solutions of developer ingredients from which it is possible to prepare any one of ten developers with the aid of two charts (Amer. Phot. 41s 37, February 1947). A mathematical method of resolving exhaustion-replenishment problems in connection with the use of photographic solutions by large finishing plants was described by R. W. Henn and M. Herzberger (PSA Journal 13: 494, August 1947).

World Center of Photography. A world center for the display and demonstration of the art and science of photography will be established in Rochester, N.Y. under the name George Eastman House, Incorporated, according to an announcement made in June. It will be located in Mr. Eastman's former home, at 900 East Avenue.

Bibliography. The following new magazines appeared: *Foto* (Hengelo, Netherlands); *Ferrania* (Milan, Italy); *Miniature Camera World* (London); *Photography* (published quarterly, Chicago).

New books were as follows:

Better Photography, L. Loeb, Philosophical Library, New York.

Speedlight, Construction and Use, A. Palme, American Photographic Publishing Company, Boston.

Commercial Photography, V. Keppler, Ziff-Davis Publishing Company, Chicago.

Lighting Your Pictures, D. Mohler, Ziff-Davis Publishing Company, Chicago.

Pictorial Lighting, W. Mortenson, Camera Craft Publishing Co., San Francisco.

Photo-Flash in Practice, G. Gilbert, Focal Press, Ltd., London.

Masterpieces of Bird Photography, E. Hosking, Collins, London.

Fotografia de los Colores, A. Delconte, Correo Fotografico Sudamerico, Buenos Aires.

Pictorial Continuity, A. L. Gaskill and D. A. Englander, Duell, Sloan and Pierce, New York.

Working for the Films, edited by O. Blakeston, Focal Press, London.

Histoire de la photographie, R. Lecuyer, Baschet at cie, Paris.

Tri-City Cinema

January 15th meeting of Tri-City Cinema Club (Davenport, Iowa; Rock Island and Moline, Ill.) was held in the Moline public library. Program comprised "Sky Line Adventure," by Marvin Russell of Rock Island; "Vacationing at Madeline Island in Wisconsin," by Raymond Schmidt of Davenport; and a group of colored slides by Joe Van Hoey of Moline.

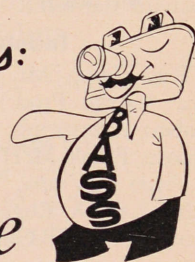
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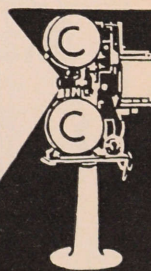
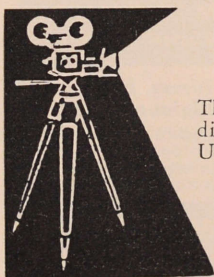
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Current Assignments of A.S.C. Members

MEMBERS of the American Society of Cinematographers were engaged as Directors of Photography in the Hollywood studios during January as follows:

Columbia

- William Snyder, "The Loves of Carmen" (Technicolor), with Rita Hayworth, Glenn Ford, Ron Randell, Victor Jory.
- Burnett Guffey, "The Gallant Blade" (Cinecolor), with Larry Parks, Marguerite Chapman, Victor Jory, George Macready.
- Burnett Guffey, "Let's Fall in Love," with Dorothy Lamour, Jeffrey Lynn, Janis Carter, Adele Jergens.

Eagle-Lion

- L. W. O'Connell, "Assigned to Danger," with Gene Raymond, Noreen Nash, Mary Meade, Martin Kosleck.
- John Alton, "The Spiritualist," with Turhan Bey, Lynn Bari, Cathy O'Donnell, Richard Carlson.

Independent

- Roy Hunt, "Mr. Joseph Young of Africa" (Arko Prod.), with Ben Johnson, Robert Armstrong, Regis Toomey, Terry Moore, Frank McHugh, Denis Green.
- Clyde DeVinna, "The Avenger" (UPA Films), with Roger de la Rosa, Ralph Morgan, Sigrid Gurie, Duncan Renaldo,

David Leonard, Trevor Bardette, Tim Huntley, Jr.

- Mack Stengler, "The Argyle Secrets" (Eronel Prods.), with William Gargan, Marjorie Lord, Ralph Byrd, Jonathan Hale.

- Jack Greenhalgh, "The Easy Way" (Sig Neufeld Prod.), with Hugh Beaumont, Frances Rafferty, Harlin Warde, Don Harvey, Tom Lane, Caroline Dome.

- Harry Wild, "The Pitfall" (Regal Films), with Dick Powell, Elizabeth Scott, Jane Wyatt.

Metro-Goldwyn-Mayer

- Harry Stradling, "Easter Parade" (Technicolor), with Fred Astaire, Judy Garland, Peter Lawford, Ann Miller.

- Robert Surtees, "A Date With Judy" (Technicolor), with Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack.

- Joseph Ruttenberg, "Julia Misbehaves," with Greer Garson, Walter Pidgeon, Cesar Romero, Mary Boland, Dame May Whitty, Reginald Owen.

- Ray June, "A Southern Yankee," with Red Skelton, Brian Donlevy, Arlene Dahl.

Monogram

- Marcel LePicard, "Jinx Money," with Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Betty Caldwell, Wanda McKay.

- Harry Neumann, "Melody Range," with Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont.

- William Sickner, "Kilroy On Deck," with Jackie Cooper, Jackie Coogan, Robin Chandler, Ralph Sanford, Charles LaTorre, Curt Bois.

Paramount

- Leo Tover, "Sealed Verdict," with Ray Milland, Florence Marly, Broderick Crawford, John Ridgely, June Jeffrey, Ludwig Donath, Celia Lovsky, Norbert Schillar, Dan Tobin, Paul Lees.

- Charles Lang, "Foreign Affair," with Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell.

- Sol Polito, "Sorry, Wrong Number" (Hal Wallis Prod.), with Barbara Stanwyck, Burt Lancaster, Ann Richards.

- Daniel Fapp, "Abigail, Dear Heart," with Claude Rains, Macdonald Carey, Wanda Hendric, Andrea King, Henry Hull.

RKO

- Robert deGrasse, "The Window," with Barbara Hale, Arthur Kennedy, Bobby Driscoll, Paul Stewart, Ruth Roman.

Twentieth Century-Fox

- Arthur Miller, "Walls of Jericho," with Linda Darnell, Cornel Wilde, Anne Baxter, Kirk Douglas, Ann Dvorak, Marjorie Rambeau, Coleen Townsend, Griff Barnett, Barton MacLane, William Tracy.

- Charles Clarke, "The Iron Curtain," with Dana Andrews, Gene Tierney, June Havoc, Lee J. Cobb, Nicholas Joy, Fred-eric Tozere, Dennis Hoey.

- Joseph MacDonald, "Street With No Name," with Mark Stevens, Barbara Lawrence, Lloyd Nolan, Richard Widmark, Ed Begley, Walter Greaza.

- Harry Jackson, "Apartment for Peggy," with Jeanne Crain, William Holden, Edmund Gwenn, Randy Stuart, Gene Nelson.

Universal-International

- William Mellor, "Man-Eaters of Kumaon" (Monty Shaff Prod.), with Sabu, Wendell Corey, Joanne Page, Morris Carnovsky.

- Russell Metty, "Mr. Peabody and the Mermaid," with William Powell, Ann Blyth, Irene Hervey, Andrea King, Millard Mitchell, Hugh French.

- Hal Mohr, "The Judge's Wife," with Frederick March, Edmond O'Brien, Florence Eldridge, Geraldine Brooks, Stanley Ridges.

Warners

- Ernest Haller, "Winter Meeting," with Bette Davis, James Davis, Janis Paige, John Hoyt, Florence Bates, Walter Baldwin.

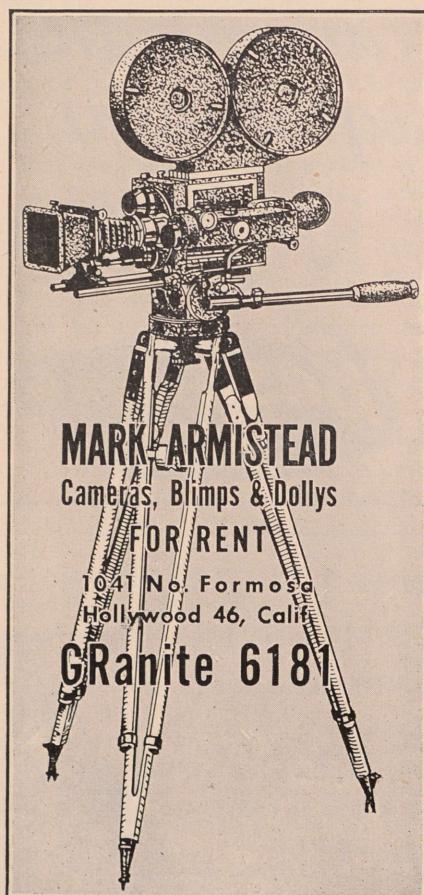
- Woody Bredell, "Don Juan" (Technicolor), with Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale, Jerry Austin, Robert Warwick, Joy Page, Helen Westcott, Mary Stuart.

- Karl Freund, "Key Largo," with Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor, Thomas Gomez, Dan Seymour, Harry Lewis, John Rodney.

- Charles Boyle, "Rope" (Transatlantic Pictures) (Technicolor), with James Stewart, John Dall, Farley Granger, Joan Chandler, Constance Collier, Edith Evanson, Richard Crane.

- Peverell Marley, "John Loves Mary," with Ronald Reagan, Jack Carson, Wayne Morris, Patricia Neal, Edward Arnold, Ernest Cossart.

- Carl Guthrie, "The Fighting Terror," with Wayne Morris, Lois Maxwell, Gordon MacRae, Mary Stuart, Jimmy Ames.



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In a compact book of nearly 300 pages, Gipson details the whys and wherefores of industrial, sales and promotional films—movies, slidefilms, cartoons—and the proper approach in production of each kind. He covers every step in production from selection of a producer, through the scripting, production, editing and sound stages, in non-technical language that can be easily understood by the layman. For those connected directly and indirectly with the production of non-theatrical films, the book will be a most handy and valuable reference guide. Published by McGRAW-HILL BOOK CO., New York. Price \$4.00.

MAGNETIC RECORDING

Numerous requests for copies of the Journal of the Society of Motion Picture Engineers of January 1947, which contained six articles on magnetic sound recording and developments, resulted in issuance of a reprint booklet by the SMPE. Papers on the subject, with illustrations, include: "Recent Developments in the Field of Magnetic Recording," by S. J.

Begun; "Magnetic Sound for Motion Pictures," by M. Camras; "A Magnetic Sound Recorder of Advanced Design," by R. J. Tinkham and J. S. Boyers; "Magnetic Sound Recording on Coated Paper Tape," by H. A. Howell; "Magnetic Recording for Motion Picture Studios," by W. C. Miller; and "Discussions of Magnetic Recording," by the Research Council Basic Sound Committee. Published by SOCIETY OF MOTION PICTURE ENGINEERS, 342 Madison Ave., New York 17, N. Y. Price, 75 cents.

CAMERA DIGEST

"Camera Digest" is a very complete compilation of editorial material and illustrations on cameras and related accessories; both still and movie. Major portion of the 113 pages is devoted to still photography; while the less than 20 pages in back of the book covers the current models of 8 and 16 mm. cameras, most brands being illustrated. The book has limited appeal for movie makers, as it concentrates more on the field of still photography. PAUL RICHMOND & CO., Chicago, Ill., are the publishers. Price, \$1.50.

GRIERSON ON DOCUMENTARY

John Grierson is internationally known as one of the pioneers and leaders in the production of documentary films, especially as head of the Canadian Film Board during the war years when he directed the production of many important propaganda and educational films for both the Dominion and the Allied countries. His importance in the field of documentary films cannot be discounted.

In "Grierson on Documentary," he minutely analyzes many significant entertainment films from his own personal viewpoint—going back to the silent features of the '20s in early chapters—and then expounding his theories on the proper approach for documentary and educational films of the future in extended discourses. It all sums up to the personal viewpoints of the author, rather than conveying basic and informative material for those engaged in documentary production. HARCOURT, BRACE AND COMPANY, New York, are the publishers. Price \$3.75.

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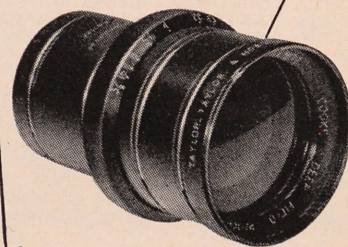
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